

First we invented the fashion towel. And made beautiful women feel best-dressed in the bath.

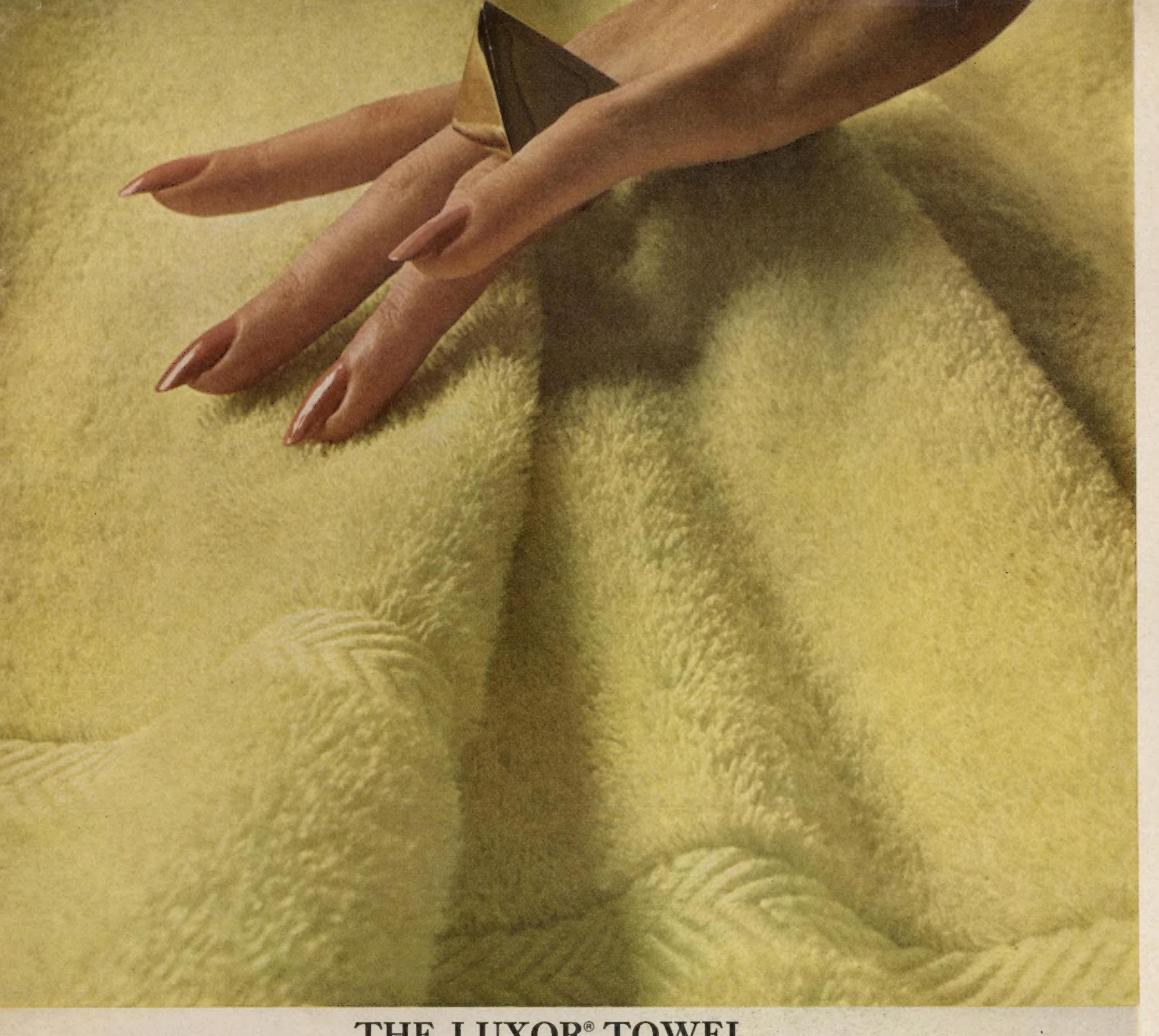


Now Martex means more...

A luxurious new Luxor collection for bed and bath to match, blend or contrast like custom cosmetics.

For a glimpse of how Luxor colors and textures can make you and your private world more beautiful, lift the page and see the sunlit effect you can create with sheets, blankets, towels and accessories in Lemon Ice, one of many deliciously new Luxor color schemes available at fine stores across America.





THE LUXOR® TOWEL

Terry so thirsty, terry so tender, terry in tones to flatter, to tempt your skin into glowing along with it.



MATCH MARTEX

Make your private world meltingly monochromatic with Lemon Ice. Luxurious Luxor towels can be perfectly matched with new Luxor Dacron® and cotton sheets, Luxor blankets, and bath rugs in the same delicious shade.



THE LUXOR® BLANKET

Revolutionary. Gives warmth without weight, velvety richness, complete machine washability without pilling, shrinking or shedding. Never before a blanket like Luxor!



CONTRAST MARTEX

Make your private world personal with color counterpoint. Contrast Lemon Ice, Tropic Gold, Powder Pink and Blush Pink in sheets, blankets and towels. And additional towel shades of Antique Gold, Vanilla Frosted, Persimmon and Frosty Pink.



THE LUXOR® SHEET

A new caressing blend of Dacron® and cotton, silky against your skin, soothing you to sleep and pampering you awake with the no-iron ease of permanent press for luxurious, lasting smoothness.



BLEND MARTEX

Make your private world sunny with light and bright shades of blond-Lemon Ice, Tropic Gold, Antique Gold and Vanilla Frosted. Blend them beautifully for custom cosmetic flattery in Luxor sheets, blankets, towels and bath rugs.



A face only all mothers could love.

Sheffield's beautiful young face surrounded by rhinestones on the outside, 17 jewels on the inside. And to the expert, it looks very much like a fabulously expensive wristwatch. Comes in either golden or silvertone with rhinestones. To a mother, it's the time of her life. 30.00 at Best & Co., New York; Bamberger's, Newark; Carson, Pirie Scott, Chicago; Macy's, San Francisco; Rich's, Atlanta; Stix, Baer & Fuller, St. Louis or write Sheffield, 417 Fifth Ave., New York, N.Y. 10016.



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APRIL 15, 1967 INCORPORATING VANITY FAIR

FRENCH

I.S.V.-PATCÉVITCH, President Alexander Liberman, Editorial Director

COVER: Here she is, Twiggy girl, on



Vogue's cover for the first time. She's one of the best summer looks around, and she's wearing another—a little wing-sleeved, red-and-white-striped jersey beach cover by Grès, belted over short shorts. That pretty-dolly Twiggy mouth, brightened up with Bon-Bon Glacé Lip Make-op and a slick of Chameleon Frosty gloss. Those big Twiggy eyes, looking bigger than life with a smidge of whitening under the brows, this, Luna Matte Make-op. All by Fabergé. Beach cover of Racine jersey. I. Magnin. Accessocraft earrings: Altman's. Coiffure by Carita.

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Vogue's eye view: the perfect summer sandal

Best summer looks—starting with geometrics

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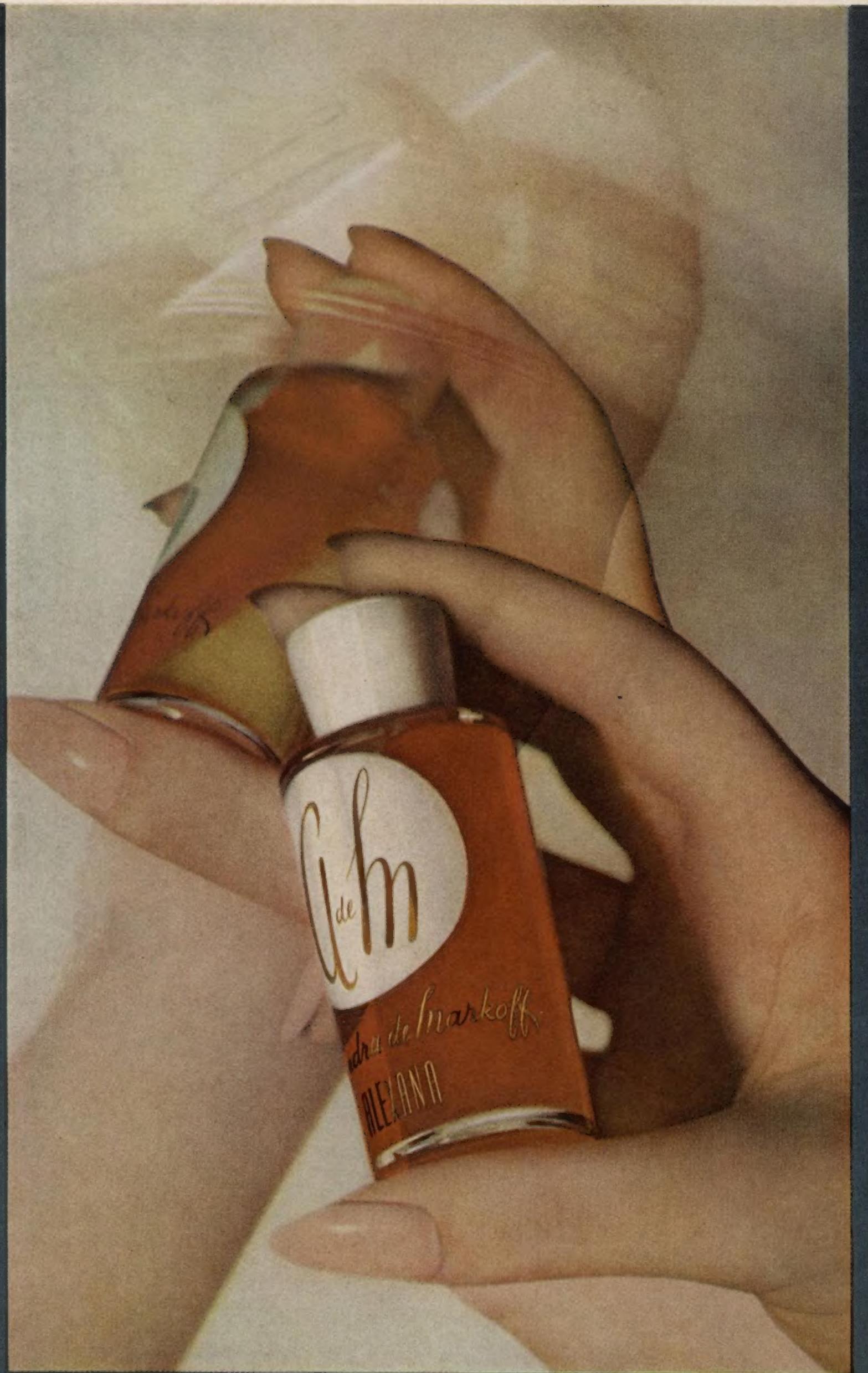
In Greece and 36 other love-struck countries.

'Intimate'... cherished as one of the world's seven great fragrances.

Intimate Spray Mist by Revlon.







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With a flip of the wrist and a shake, shake, this incomparable moisturizer reactivates. 16 precious ingredients unite to help tone and firm your skin. Provide daylong freshness under make-up. \$4.50 to \$20.00. At all fine stores.

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owned and driven—you will still find yourself unprepared for the pleasure of driving the Cadillacs of 1967. For here is performance beyond anything ever offered before in a motor car. The totally new Eldorado combines front-wheel

automatic level control for a kind of personal driving that is entirely its own. And all of Cadillac's twelve models offer an alertness of response, an elegance of ride and a sense of security that must be experienced to be believed. Among

No matter how many Cadillacs you've drive, variable ratio power steering and many important, new safety features are passenger-guard door locks, folding seat back latches and lane-changing signals. Your authorized Cadillac dealer invites you to take the wheel and bring yourself up to date on the most brilliant performers ever to be called Cadillac.

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Accented with fiery diamonds, the effect is dramatically different...airy and elegant. The beauty of the nugget-gold motif is supplemented by the faithful heartbeat of the Omega movement, world-renowned for high-precision... destined to mark every moment with unerring accuracy. Such accuracy is born only from meticulous care. It is

the same kind of accuracy that has won for Omega the honor of being the official watch of the Pan-American Games to be held in Winnipeg, Canada (1967) and the Olympic Games to be held in Mexico (1968), where a difference of 1/100th of a second can mean a new world record. Every Omega carries a one-year guar-

antee of complete satisfaction. Sold in 156 countries, you will find Omega watches only at fine jewelers and better watch departments. The complete Omega collection includes over 300 models for men and women, \$65 to \$15,000. For free style brochure, write Omega Watches, Omega Building, 301 East 57th St., New York 10022.





A Languet of olumbers on summer breeze all. Indumed by Exmetry Coc. man an A-line shift. In some of nearly with a contrast curding circling use node and hear, size 8-18, about \$5%.

In The Tanner Manner

Lord & Taylor, New York & Branches/R. H. Stearns, Boston/Marshall Field, Chicago/Gidding-Jenny, Cincinnati-Dayton/Halle Bros., Cleveland/L. S. Ayres, Indianapolis/Joseph Horne, Pittsburgh/Julius Garfinckel & Co., Washington, D. C./or write: Tanner of North Carolina, 530 Seventh Ave., New York 10018.

VOGUE, April 15, 1967



Richard Schultz designs furniture for indoors and out. The same furniture.

Richard Schultz set two goals for this Leisure Collection: It had to work equally well indoors and out. It had to be maintenance free and durable. The result is furniture that is cool to sit on, won't collect rain, dries rapidly and is rust-proof. The construction features aluminum frames coated with textured plastic. Nylon-dacron mesh sling seats with extruded vinyl edge bands. Stainless steel connections. The Knoll Leisure Collection includes lounge chair and dining chair, with or without arms: contour chaise; adjustable chaise; rectangular and square dining tables and coffee tables. In white or beige. Knoll Associates, Inc., Furniture and Textiles. 320 Park Avenue, New York, New York 10022. Knoll International operates in 26 countries.

tidying up the summer house you're glad your sports togs are made of it because they'll be neat when the family arrives.



Bernardo goes off the beaten track to collect hand screened prints. They're sure to liven up the summer scene. Those bright colors will stay bright, too. Washing after washing, thanks to Arnel. In Wedgwood's double-knit jersey of Arnel triacetate. In coral/lilac or royal/lime tile print on white. Sizes 8-18. About \$40. At Blackton Fifth Ave., New York; Bab, Miami Beach; Clarke's, Tulsa; Furchgott's, Jacksonville & Daytona; Sakowitz, Houston.



VOGUE, April 15, 1967

Celanese® Arnel®



Sleeveless peignoir set, P, S, M. The gown alone, \$18. At Bonwit Teller, New York; Joseph Magnin, California & Nevada; Burdine's, Downtown Miami, second floor; Kaufmann's, Pittsburgh, Pennsylvania; Famous Barr, St. Louis, Also in blue, tangerine.

Of Caprolan® nylon, the more colorful nylon by Allied Chemical. Slightly higher in the West. Look for the tag.



How did the ladies of the British colony stay unruffled in that insufferable heat?

Accustomed to England's cool summers, the ladies of the British Colony arrived in heavy Victorian clothing to suffer India's insufferable heat. Without the relief of air conditioning, this was too much for even the stalwart English constitution, and the British colonization of India could have ended there.

Fortunately, a sympathetic Indian woman took pity and introduced them to a favored blend of Indian mountain flowers, root herbs and oil that, when mixed

with alcohol, imparted an enchanting fragrance and a lasting, cooling sensation to the skin. With it the staunch British ladies were able to carry on.

Taji has rediscovered this formula and, inspired by it, present Taji Chiffon Spray Cologne—for women who want to feel like English flowers, while others are wilting away.

Taji Chiffon Spray Cologne is starting summer now at fine stores, \$5.00 with a natural spray because Taji Chiffon Spray Cologne is a great natural phenomenon.

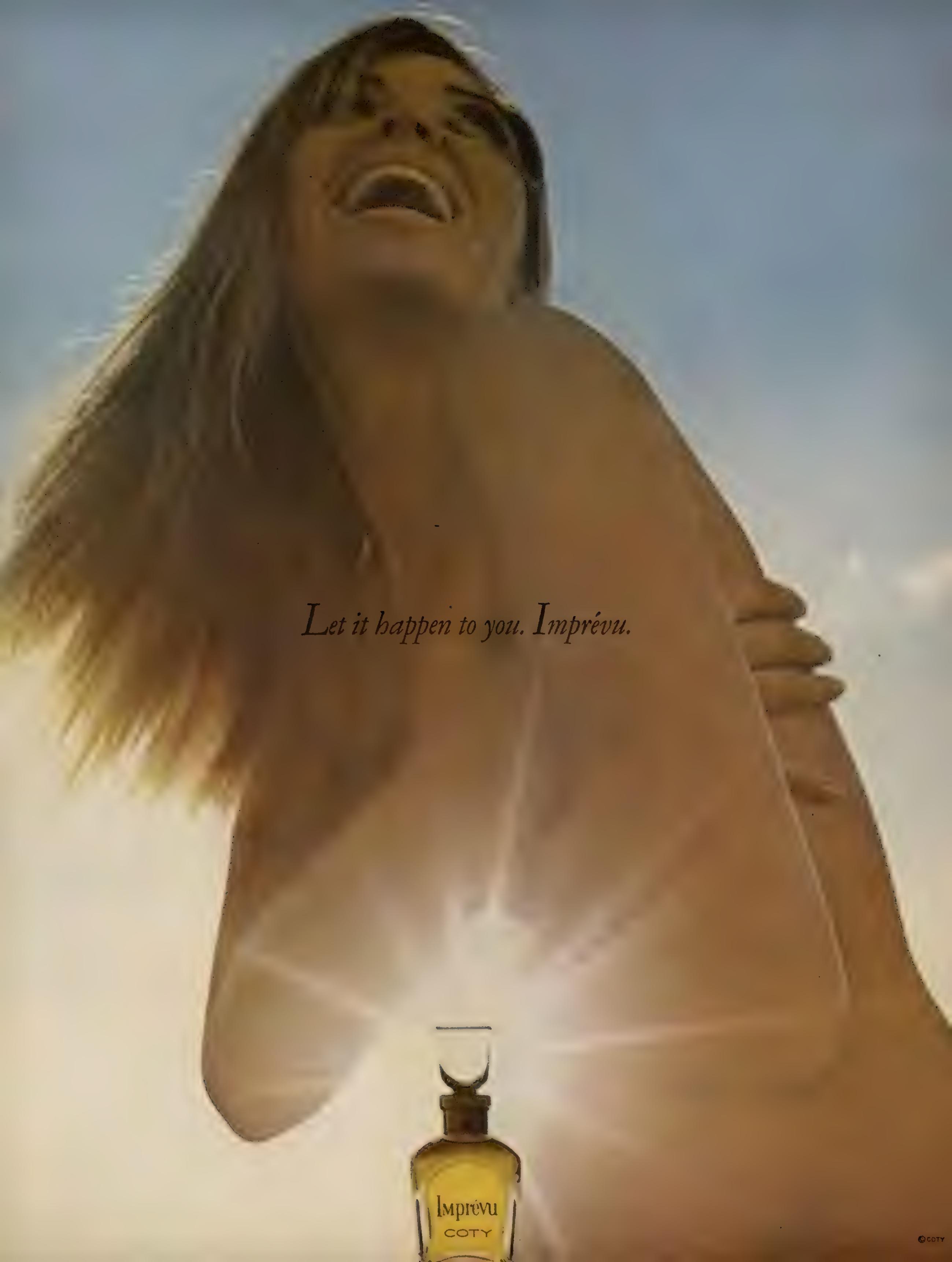


CHIFFON SPRAY COLOGNE

Formfit Rogers presents The Ten Best Undressed VVomen







The late romantics—ruffles in the blue of the night



She's a romantic twenty-four hours a day, you can tell by her nightshirt—crinkly turquoise-blue batiste with a little rounded collar, fresh white lace ruffling down the front and around the sleeves; worn short, with a matching bikini pantie. Nightshirt and bikini pantie by Seamprufe, of Dacron and cotton batiste (Bates fabric). About \$8. At Altman's; Strawbridge & Clothier; Foley's. The coiffure by Isaac Blanco.

David Crystal looks into the future...

Crystal gazing

David Crystal assures you of a bright and care-free future



David Crystal prophesies all manner of happy times for these lucky six created of Arnel jersey. But you don't need tea leaves to foretell these un-mussable, un-fussable, washable designs lead a charmed life. That's been all taken care of by David Crystal. They said the magic words—in Wullschleger's prints of Arnel triacetate.

B. Altman & Co. Dayton's Oval Room®

Harzfeld's

Higbee's

Hudson's

Jordan Marsh

Minneapolis

Kansas City

Cleveland

Detroit Florida

in Arnel jersey



Left Page: Easy-living shift. Pink or blue print. 8-18. About \$23.* Playsuit. Pink or aqua print. 6-16. About \$30.*Two-piece dress. White-yellow/coral, mint/vanilla/apricot, or white/navy/red. 6-16. About \$28. Right Page: Two-piece dress. Green/white, black/white or brown/white. 8-16. About \$30.* Pants dress. Turquoise or pink print. 6-16. About \$30.* Shirt-sleeved smock. Blue, pink or green print. 8-16. About \$30.



all stores

Pattern Backs

(Continued from pages 112-113)



7116

Vogue Pattern 7116, long-sleeved overblouse with foldover collar. Size 14 takes 134 yards of 45" fabric. Included in pattern: a skirt, pants, front-zipped jacket. Price \$2. In Canada, \$2.20.



Vogue Pattern 7072, short dirndl skirt with pockets at side front. Size 14 takes 1% yards of 45" fabric without nap, cut crosswise. Included, a pattern for straight pants, and overblouse. \$2. In Canada, \$2.20.



Vogue Pattern 7005, an A-line hip-skirt with hip yoke, slant pockets. Size 14 takes 13/8 yards of 45" fabric without nap. Patterns for fitted jacket and pants, included. \$2. In Canada, \$2.20.

YOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL
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VOGUE'S READY BEAUTY

From the desert, a blooming

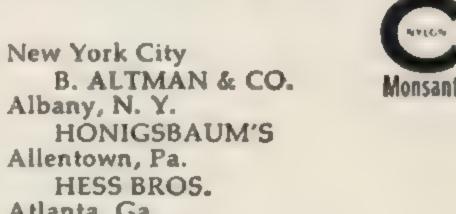
Would you expect a yield of moisture from the dry and dusty desert sands? Expected or not, that's what you can expect from a prickly, pretty desert plant, the aloe. Its moisture mists complexions with new-looking bloom. Shulton is the latest proclaimer of aloe's values, and has extracted from that plant a gel that's then blended with various modern proteins and emollients. Under the Desert Flower name (which is just where a desert flowering should be), there are five new Shulton aloe-present preparations. Together, they outline a simple regime of skin care that could make a parched complexion newly dewy. Desert Flower Aloe Vera cleanser creams away soot and makeup; the skin toner brisks up surface stimulation; the moisture base is enriched with avocado oil to glisten the skin with moisture. The group, along with a night cream and an aloe hand and body lotion, gives you the makings of non-stop moisture for face and body, day and night. Devoutly to be wished for in a world that conspires to dehydrate, no matter what the season or geography....

Restoration drama

The plot's familiar: hair that wanted a good deal more out of life than was its genetic lot—wanted to be straighter or curlier, blonder or brunetter than it was born to be—submitted itself to due process. A constant round of processes, in fact. Tinting, bleaching, waving, unwaving-one or more of these. And so, as predicted (predicted, no doubt, by a worried hairdresser), the hair began to show signs of fatigue; of losing its strength, its pliancy and polish. . . . Sob. But then came the drama: hair conditioners appeared on stage to rescue the actconditioners in some cases especially type-cast for difficult rôles. For example, for putting hair into shape to take a permanent wave and to protect the hair during the waving process, there's now an insulating conditioner in foam form. White, light, frothy, it caps the hair with insulation; helps eliminate dryness; absorbs excess waving solution and even the wave-solution's odour; helps assure uniform waving; helps correct brittleness and limpness. Enough? We'd say so-though its makers, Restor, go on and on from here, so exultant are they about their foam insulation, which is a part of the Restor Moisture Magic Permanent Wave. Hairdressing salons know all about it; the Charles of the Ritz salons particularly—the latter seem sold on the stuff. . . .



The Helen of Troy Minislip of TAFREDDA® is made of a glorious blend of Monsanto® nylon and polyester. In Hot Pink, Royal, Lime, Black or White. Sizes 30-36. About \$9.00. This and other fine SARAMAE styles in a selection of woven-forever fabrics by Registered can be found at all the fine stores listed below. Or write to SARAMAE, 102 Madison Avenue, New York, N.Y. 10016 and find out where to buy this lovely.



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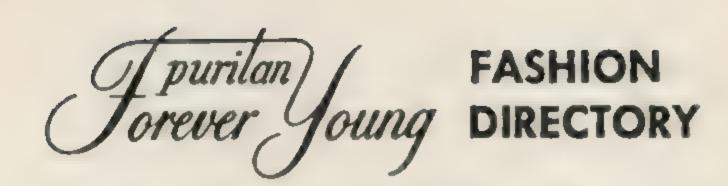
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Saybrooke	Wichita	NEW MEXICO Albuquerque Fedwar	Laredo
Trumbull		AlbuquerqueFedway	
Wethersfield Sage Allen	Covington The John R. Coppin Co.	NEW YORK	VIRGINIA
West Hartford	Newport Sara's Dress Shop	Buffalo	Danville Belk Leggett Lynchburg Legg
Windsor	OwensboroS. W. Anderson Co.	Buffalo	NorfolkL. Snyder's Dept. S
DELAWARE	LOUISIANA	Elmira	Richmond
Dover Emanuel's	Alexandria	Glenhead, L.I Miss Elaine Ltd.	WinchesterMargaret L. Hodg
Milford Emanuel's Wilmington LeRoy's Style Shop	Baton Rouge	Jackson Heights	WASHINGTON
WilmingtonLercoy a Style Shop	Jonesboro	Kingston Wallace Co.	CentraliaProff
DISTRICT OF COLUMBIA	Monroe	New York	EverettChaf
Washington	Shreveport	Niagara FallsJenns	
FLORIDA	Sulphur	Olean	Seattle Frederick & Ne
Belle Glade		Rochester E. W. Edwards & Son	Tacoma Stewart S
Daytona BeachBelk-Lindsey	Augusta	Rochester	
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Norman Hoover Fashion Shop	
Oklahoma CityJohn A. Brown	
Ozark	
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OREGON	
Klamath Falls	
Portland Meier & Frank	
Salem	
PENNSYLVANIA	
Altoona	
Lock HavenLuria's	
Midway Pomeroy's	
McKeesportImmel's Dept. Store	
Norristown Chatlin's Dept. Store	
Philadelphia Gimbels & all branches	
Pittsburgh	
Pittsburgh . John Porco Furs & Fashions	
Reading	
Scranton Scranton Dry Goods Co.	
Wilkes-BarreFowler, Dick & Walker	
Wilkes-BarrePomeroy's	
Wilmerding Freedman's	
York P. Wiest's Sons	
RHODE ISLAND	
Providence	
West Warwick	
SOUTH CAROLINA	
Columbia Belk's Dept. Store	
Easley	
Florence Belk's Dept. Store	
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Greenville. Belk Simpson Co. & all stores	
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TENNESSEE	
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TEXAS	
El Paso Del Norte Dept. Store	
Fort Worth Leonard's	
Galveston Schwartz's	
Groves	
Hidalgo El Rio Dept. Store	
Houston Krupp & Tunly	
Laredo	
San Antonio	
VIRCINIIA	
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Danville Belk Leggett Co.	
Lynchburg Leggett's	
NorfolkL. Snyder's Dept. Store	
Richmond	
WinchesterMargaret L. Hodgson	
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WASHINGTON	
Centralia	
Everett	
Lynwood	
Olympia Proffitt's	
Seattle Frederick & Nelson	
Spokane The Crescent	
Tacoma Stewart Shop	
WEST VIRGINIA	
Beckley George's Fashions	
Charleston	
Oak Hill	
Wheeling	
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WISCONSIN	
Fond du Lac Merwin's	
Milwaukee Gimbels-Schuster & branches	
	22
	33

There is a certain kind of woman who lives in Fun City wherever she lives. For this woman, there is a certain kind of store: Peck & Peck



Two pieces, two tones to travel in.

Cool, airy, comfortable and
marvelously packable. In short, this
coordinate has nearly everything.

Arnel® triacetate and linen
in navy/white or tangerine/white.

8 to 16, 40.00

Fifth Avenue, New York/Boston/St. Louis
Pittsburgh/Akron/Cleveland/Rochester/Baltimore
Chicago/Providence/Philadelphia/Buffalo
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Atlanta/Twin Cities/Indianapolis/Palm Beach

BEAUTY CHECKOUT April 15

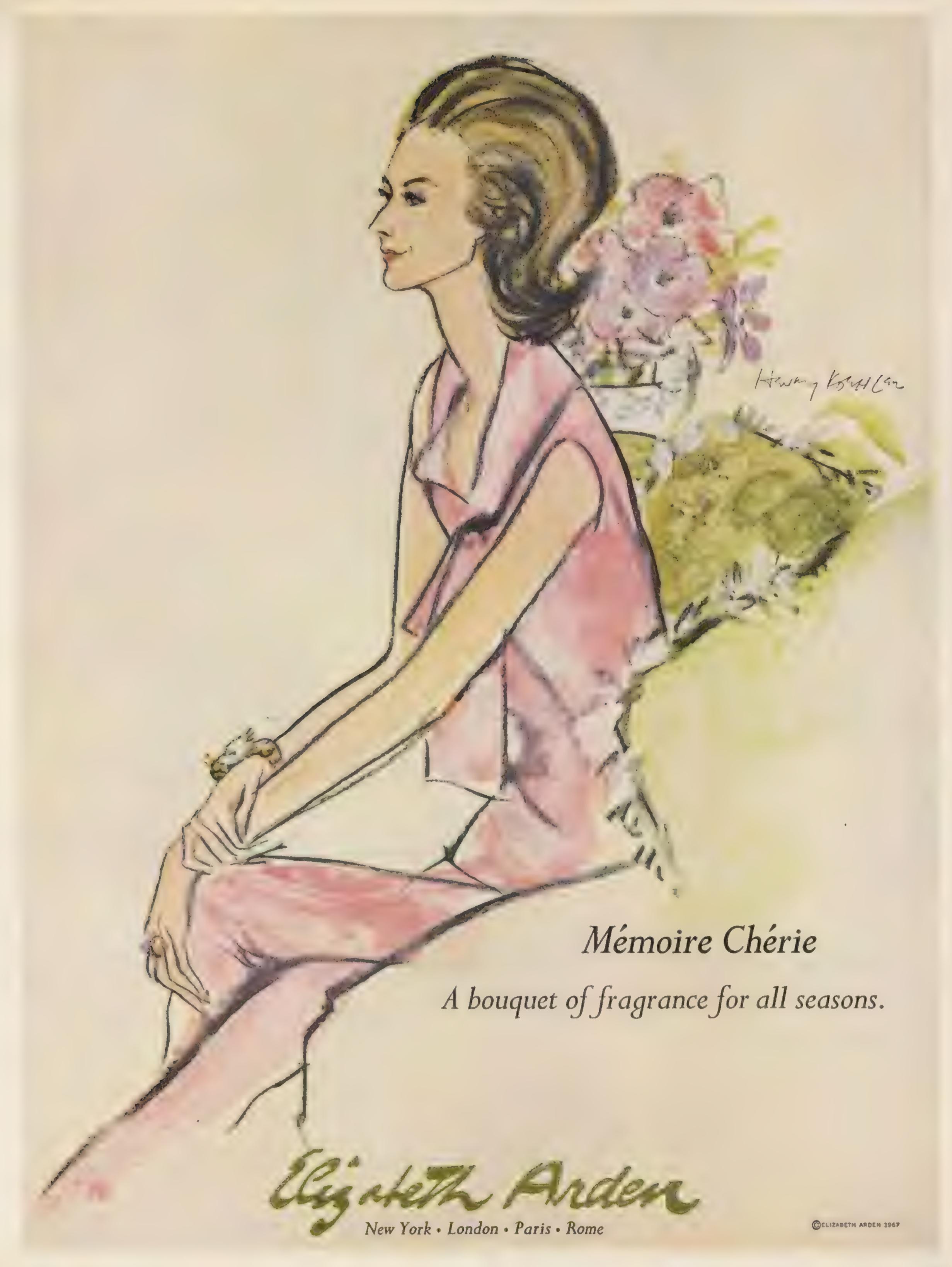
Eyewidening news "I can make your eyes look twice as large as life," said that charming Hungarian-Italian, Eve of Rome, one day recently. "Avanti," said we to her. And so Veruschka, the mannequin whose face is known to anyone who looks at Vogue or sees the rage film, Blow-Up, was presented to Eve for demonstration purposes. Shown on page 129 is the result: eyes painted to exactly double their width; eyes enlarged by optical illusion. . . . The trick? Using a beige-white makeup in a stick (stick name: Silken Stick), Eve created a whole new outer corner for each eye. Then she faked-up both a new lash line and new lashes. Veruschka's own lashes were obliterated by the simple process of no makeup—but at the risk of telling Willie not to put beans up his nose, we must tell you that Eve herself (who likes this same look for herself) actually cuts off the last three or four eyelashes at the outer corners of her eyes; a little barbering we're not about to suggest you try with your manicure scissors.... The same Silken Stick builds a quick streak of light under the eyebrow. The eyelid, enlarged to match the eye, acquired its new fake hollow by way of a mink-gold eye shadow. . . . Fascinated as we were with the foolery, we were more than struck by Eve's device for constructing complexion colour. The glowing, orange-y-brown skin tone came straight out of a new little bottle whose liquid, called Tiber Touch, dispensed drop-at-a-time, can slip a convincing sunny warmth over any skin. This excellent stuff, plus a new gold overtone lipstick, will be news to any American collector of Eve of Rome cosmetics (and such shops as Lord & Taylor, Marshall Field, D. H. Holmes, and Foley's have the news in stock right now). Other happenings on page 129 are the base lipstick, Eve's vibrant "24." And adroit use of a brownish contour colour at sides of face, sides of nose. . . .

A moving curler

Return of the somewhat-curly calls for a certain dexterity at organizing a recurl after exposure to the less attractive elements. Of the several inventive devices that help at this work, this came to our attention one of those evenings when a damp fog makes halos around theatre marquees. A woman in the party who is much admired for such full-watt brightness as being able to maintain hair as swirly as the tendrils on a Tiffany tulip lamp all evening, no matter how incompatible that evening's weather, got caught in her re-curl act. Was found in the dressing room right after entering house plugging a small unit into an electric outlet; winding the crucial strands on curlers; removing curlers three minutes later; combing out firm but pliable curls.... Curlatron was her instrument, her handbag its conveyor. 9" long, 4" high, 4-curler Curlatron could also be used (via shaving outlet) on jet flights to make for happier landings.... Bonwit Teller is a Curlatron port....

Leggings for linens, et cetera

We've been rattling on about pink-dressed legs ever since they were first detected stomping the discothèques of London. And now our wondering eye has been arrested by a strawberry-mousse leg makeup. A turquoise, creamed-mint, lavender, suntan, and leg-colour same, too. These delicacies all stirred up by Givenchy and poured into fetching shell-capped jars. What for? This. A leg that's out to catch the precise tone of the dress (or the evening mini-pants) above. To go it alone, or to go under the likes of fishnets.... Visible for some time wherever Givenchy makeup is, Givenchy Leg Colour is making its biggest splash as the linen season looms. Part of the equation that reads leg colour = shoes = dress, it dramatizes a whole new kind of fashion planning.... We know one woman who bought all the washable-offable Givenchy leg "paints"... and then went shopping for the little dresses to exactly match each.... We will not be surprised to make the acquaintance of more such organized marvels in the near future....



VOGUE, April 15, 1967

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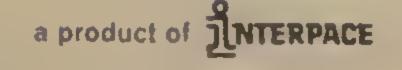


Look deeply, deeply into the Masterpiece "Originals"

Now open your eyes to an exciting new world of hand-carved patterns... brilliant new shapes... exquisite textures. "Originals" are for you who think Tomorrow. The fashion setters. The stylewise who know instinctively which things bought

know the excitement, the prestige of possessing an exquisite new china. Shown is Midnight Mist, \$24.95 a five-piece place setting. Other Franciscan Masterpiece China from \$17.95 to \$44.95.

Franciscan masterpiece china



VISIT THE METAXA CAVES...IT'S PART OF THE GREEK FASHION ODYSSEY



In the Metaxa Caves near Athens, you can see Metaxa's glowing gold as it pours from the original casks into your glass, or the bottle with moon and the stars. Metaxa is designer's gold, here so charmingly combined with other lively hues for the new Greek chic by Clair Tiffany, a division of Puriton Fashions Corporation.

...and make it with METAXA



Use your Metaxa for fashionable drinks, tall or demi! Sip Metaxa neat, pour it on the rocks, mix it in your Manhattan, or make a glorious golden highball with Metaxa.

Ask your dealer for Metaxa's titillating new recipe booklet, or write Metaxa, Box 1190, Long Island City, N.Y. 11101.

92 proof Greek Specialty Liqueur. Imported to the U.S. solely by Austin, Nichols & Co., Inc., N.Y.



Cantrece. It might aswellbe

Cantrece, the totally new fiber from Du Pont. For stockings that fit with the best fit of all.





Who wants to stay on standard time when you can be ahead with rendôme

What makes a girl tick? Vendome's fashions in time. All right to the second in the time department but way ahead in the fashion sense. All slightly shocking though shock resistant. And these Vendome watches are 17 jewel. Going clockwise (of course): The Big Time, a hinged bracelet

in a thick rainbow of plastic, \$36. The Watch Watch in enamel with a shiny patent band, \$30. The Suspended In Time Pendant in a round rainbow of plastic, \$36. The Have A Ball Ring Watch in enamel, \$35. Go to any fine store. Vendome will be watching. VENDOME, THE COUTURIER DIVISION OF CORO, INC.

REMEMBER WHEN STRETCH WAS JUST ANOTHER WORD? NOW IN CELANESE NYLON



Robby Len captures the fluid, fresh look of swimsuits with Fashion-Stretch. The exciting new fabric that follows your every move as faithfully as a shadow. Keeps its own shape beautifully, and dries in a twinkling. Fashion-Stretch with Fairtex' knit of Celanese Nylon in two feminine, flattering ways, uniquely embroidered, richly colored. Left, a trompe d'oeil two piece suit in yellow and orange, lime and navy or pink and claret, about \$25. Right, daisy petal trim on sheath, orange or blue with FASHION STRETCH OF white, about \$20. Both sizes 32-38. At fine stores everywhere.

Add a fiber from Celanese and good things get better

Celanese®

VOGUE'S READY BEAUTY

Paragon Dieter deals with casseroles

We made one of our periodic inspections the other day of our Paragon Dieter's kitchen blackboard, an object that discloses a few days' worth of her fascinating menus ... fascinating in that they are usually something P.D. considers "dietary." Discovered the following entrées, extracted explanations. Thursday: Le Boeuf en Daube. "An old Provence recipe," she revealed. "Actually, it's Metrecal's new Vegetables & Beef, to which I've added a bit of Burgundy, a soupçon of garlic." Friday: Thon à l'orange. "An American supper tuna bowl, but I gave it this name because the children like to eat in French. It's Tuna & Noodles by Metrecal, zipped up with a couple of tablespoonfuls of orange juice, some grated orange rind, and orange slices for décor on top."... Saturday: Chile con carne. "When a Spanish missionary created the recipe and taught it to the Indians in the southwestern U.S.A.—according to the Herters' lore-full cookbook, Bull Cook—cumin, oregano, and garlic were very big in the original recipe. So I am careful to incorporate them in Metrecal's Chili Beans 'n' Beef." . . . Sunday: Arroz con Pollo. Metrecal's Rice & Chicken won this Paragon Dieter name, it developed, when a few strands of saffron were added to golden it. . . . "Each personsized canful of the new Metrecal solid food," she went on to say, "is absolutely mad with nutrition—the right vitamins, minerals, and all that-but delivers no more than 225 calories. I don't think the Metrecal caloriecounters would take exception to any of my embellishments—even the chopped onions and mushrooms I put in several of these to increase the bulk and enhance the texture. I heat and serve them, incidentally, in individual casserole dishes with an innocent garnish. They seem a much more weighty meal that way...."

Great silhouette, three angles

No matter how this Spring's heads are turning in terms of coiffure, there are two angles they'll never turn down. Controlled neatness . . . and a halo of fragrance. One imparter of both is, of course, the scented hair spray. And the scented hair spray that just happens to be imbued with a loved scent—well, that makes three angles. So that legion of women who have long felt undressed without the aura of Tabu or Ambush about all of them will be thrilled that Dana has now incorporated the opulent mystique of Tabu and the fresh bouquet of Ambush into a gently-holding hair spray. (Travelling south of your hairline, Dana has concocted a cool, unstintingly-scented bath powder, too, in the Tabu, Ambush, and 20 Carats fragrances.) Investigate all angles. . . .



Pure allure... an abundance of lace gracing Burlington tricot of Monsanto Blue "C" nylon. Sizes: short 32-38, average 32-40, \$6.; matching petticoat in short and average S,M,L, \$4.; panty, 4-7, \$2. In coral mist, white or black. At Arnold Constable, New York; Bamberger's, Newark and other fine stores or write Seamprufe Incorporated, 412 Fifth Avenue, New York, N.Y. 10018



VOGUE FOR MAY IS A SPECIAL EVENT...

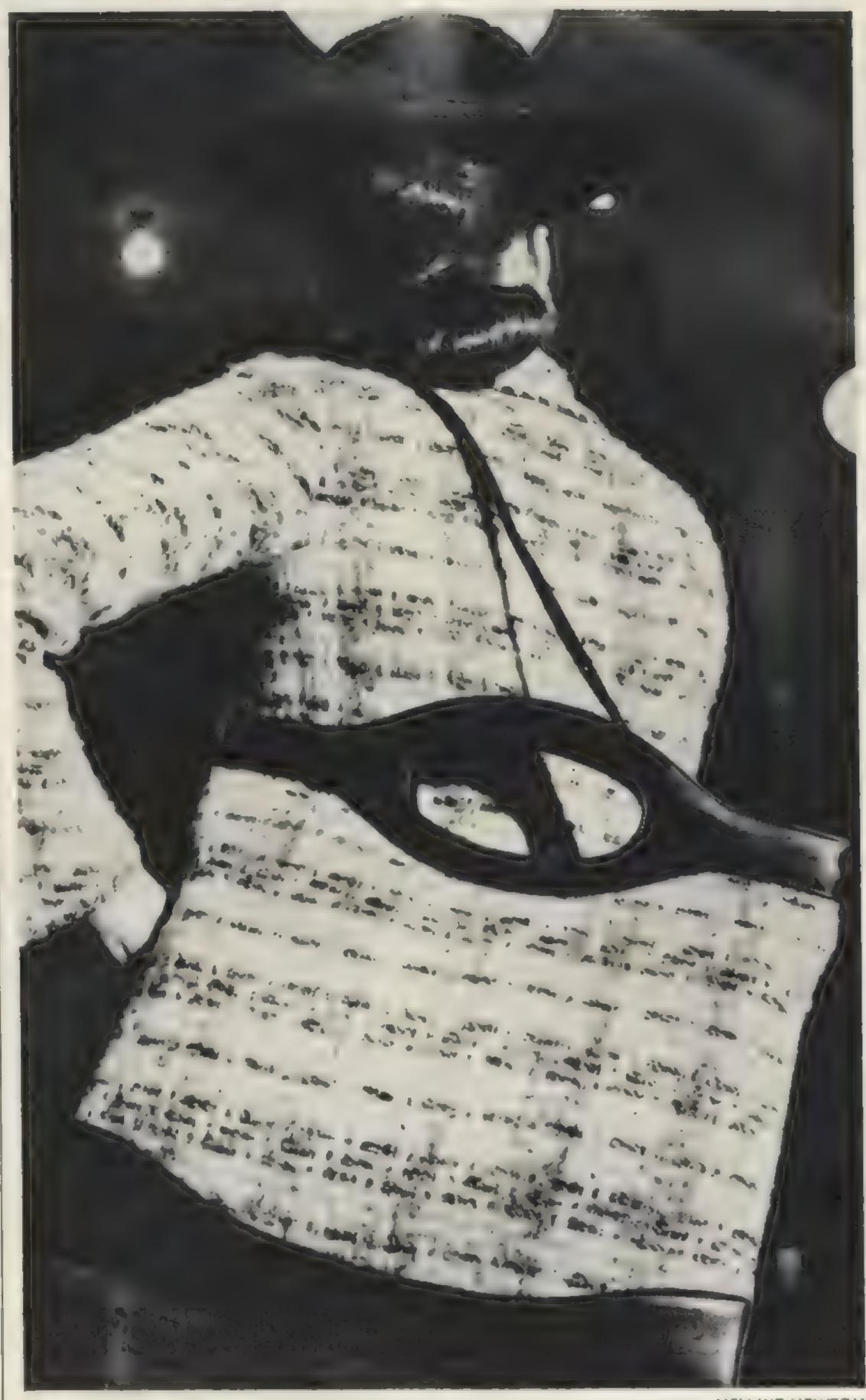
an entire
issue
devoted to

the American Woman 1967

and

the life
that's
in
fashion

VOGUE Next Chanel success— FOR the big tweed MAY shoulder bag



HELMUT NEWTON

Chanel's new shoulder bag, the big tweed. Turned up twice in her collection. Turned out with matching tweed suits. Here, navy-pink-and-white trimmed in navy leather, slung on a narrow navy strap. Watch it—when Chanel does a shoulder bag, it has a way of zooming right into fame. You know what happened to her chained quilted shoulder bag... it could happen again with the big tweed.

Collector's Items by Anne Fogarty

shown on opposite page
are available at these fine stores.
Collectors Fashions, Inc.
550 Seventh Avenue, N.Y. 10018
LORD & TAYLOR, NEW YORK CITY
G. FOX CO., HARTFORD
JORDAN MARSH, BOSTON
HAHNE & CO., NEWARK
ADDIS CO., SYRACUSE
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CONNECTICUI
BridgeportSandra & Renee
DanburyJohn McLean
Darien
Fairfield The Fairfield Dept. Stores
Greenwich Polly Marsh
Madison Eleanor Knox
MeridenWeil's
Middletown
MilfordJones Morgan
New Britain N. Birnbaum
New CanaanCherida
New HavenEsther's
New London
NorwichLa France Shop
Rocky Hill The Carriage House Fashions
WaterburyFreedman's
MAINI
Bangor
Brunswick
Lewiston Des Jardins Furs
PortlandPorteous, Mitchell & Braun
YarmouthHouse of Stiles
MANSACHUSETTS Town & Constru
BelmontTown & Country
BrooklineAnn Barron, Inc.
CambridgeGertrude Singer
ChathamTown & Country Clothes
FalmouthDee's of Falmouth
GloucesterAdasko's Fashion Shop
Hyannis P. M. Wilson Boutique
LexingtonVillage Matchmakers
Lowell
New BedfordPat McKenna
PittsfieldElise Farar
SalemNewmarks
SpringfieldPeerless Co.
Wellesley Triangle Shop
WorcesterUlian's
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The late romantics



Dream in colour, right: a short swing of marigold voile splashed all over with red, pink, lavender, blue, and green. By Flynn II for Trillium, of Dacron and cotton voile (Soptra fabric). About \$12. At Altman's; Neiman-Marcus; Joseph Magnin.



HELMUT NEWTON

Sweet dreams, left: smidge of nightdressing in palest yellow with white lace wisped around the edges. By Evelyn Lind for M. C. Schrank, of Dacron and cotton (Milliken fabric), with matching pantie. About \$7. At Bloomingdale's; Hudson's; J. W. Robinson. Coiffures by Isaac Blanco.



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VOGUE'S

Silvery anniversary party for the Steven Kyles in New York.



Bells began ringing at eight, and lights went up on the town's allstar surprise party of the year. The surprisers: the Adolph Greens and Thomas Guinzburg. The surprised: the Steven Kyles 2 -she is Betty Comden-who fell into a sheen of silver for that anniversary. For years Betty Comden and Adolph Green have teamed on witty-gritty lyrics, but this was a Green show. As innocent as balcony first-nighters, the Kyles arrived at the duplex, she all in white, he in a silverbrocaded waistcoat. In a silver flash the cast sprang from the wings. Silver vinyl paved the walls; white candles blazed; and every silver-sheathed beauty looked a billion-dollar baby.

Toasts, poems, and tapes, plus songs from the Comden-Green-Styne repertory raised ghosts of nostalgia. Just before the party, that trio had faded into Philadelphia for a run-through of their new Broadway musical, *Hallelu*-









NOTEBOOK











jah, Baby! During dinner, Phyllis
Newman Green faded out to be
on television's "What's My Line"
but returned for Leonard Bernstein's twenty-five-measure piece
played in twenty-five seconds. A
final sterling tribute—a silver
frame autographed by the guests
—gave the message. Love. What
a Way To Go to A Party!

1. Mr. and Mrs. Steven Kyle. 2. Mrs. Leonard Bernstein; Mrs. Michael Mindlin; Mrs. John Barry Ryan, III; Mrs. George Segal. 3. Mrs. Adolph Green (Phyllis Newman), the hostess. 4. Mr. George Segal. 5. Facing camera, left to right: Mr. Jule Styne; Mrs. Steven Kyle (Betty Comden); Mr. Adolph Green; Mr. John Barry Ryan, III; Mrs. Goddard Lieberson. 6. Mr. Adolph Green, Mrs. Frank Sinatra, Mr. Arthur Laurents, who wrote the book for Hallelujah, Baby! 7. Mrs. Jason Robards, junior (Lauren Bacall); Mr. Leonard Bernstein. 8. Mr. Jule Styne, Mrs. Frank Stanton, Miss Susanna Kyle, Mr. Leonard Bernstein. 9. Mrs. Wynn Handman. 10. Mrs. Patrick O'Neal and Mr. Thomas Guinzburg, one of the hosts.



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VOGUE'S THEATER

By ANTHONY WEST

MacBird!,

"silly collection of half-baked lies"

MacBird! is an interesting show, as is America Hurrah, though neither production is worth crossing the street to see. What makes them interesting is the combination of ugly-mindedness and meagerness of spirit that went into their invention with the love of the nasty that has inspired sociable groups of people to go through with the wearisome business of putting them on. Reason must inform anyone who runs an eye over the text of MacBird! that it is a childish piece of work, a parody of Macbeth written by some poor slob bright enough to see that it is old-fashioned stuff but too dumb to realize that Shakespeare was a poet. Its only point, if its peculiar attraction for a certain kind of mentality can be dignified by being so called, is that it says right out loud that President Johnson had President Kennedy assassinated, arranged Edward Kennedy's plane crash, and so on; and that it presents Mrs. Johnson as his harpy-like accomplice in these matters.

This stuff is offered up by Barbara Garson who wrote the play with an evident conviction of cleverness and well-doing which can only be compared with the tail-wagging delight in their smartness shown by puppies at a certain stage in their development when they have found some fresh ordure to roll in. What is remarkable at the Village Gate, where *MacBird!* is being staged, is the consciousness of civic heroism radiated by everybody concerned, from the actors down to the ushers: Society is going to be saved from corruption, and the forces corrupting it are going to be destroyed, it appears, if only we consent to take this silly collection of half-baked lies seriously.

The tension in the air at the Pocket Theatre, where America Hurrah is playing, is of the same nature, though there is an erotic overtone to the missionary fervour: We are to be saved from corruption here by a plunge into obscenity rather than mere nastiness. The tension mounts through the evening until we come to the third of the little playlets making up the bill. This is a piece dedicated to the powerful thought that the motel is the worm at the heart of the American rose and that motel keepers are the sinister conspirators destroying our civilization and its values. The action of the piece consists of the wrecking of a motel room by two monstrous puppets, one of them a transvestite, while the voice of the motel keeper is heard delivering a sales pitch enumerating its various attractions.

As one watches this display of senseless destructiveness, and the faces, flushed with excitement, of the members of the audience in one's immediate neighbourhood, one remembers that years ago, before Auschwitz and Belsen, when W. H. Auden wanted to express the evil spirit that was taking over the German people and the Western world, he created a scene in which he showed us an audience in a cabaret delighting in just such a display of idiot destructiveness—the star performer of the evening had no wit and no intelligence, he won his "with it" audience simply by breaking things that squares considered beautiful or precious. The peak of the gala performance that Auden showed us was the identification by experts of a genuine Rembrandt, which was then cut to ribbons with a razor and kicked apart.

MacBird! is in the same line of country. Mr. Robert Brustein, praising it in The New Republic, compared it to Lenny Bruce's brand of fun, but to me it is more like the sort of stuff the Nazis used to print in Der Stürmer.

VOGUE'S NOTEBOOK:



By ANN BIRSTEIN

The Taming of the Shrew,

"the happiest surprises"

When you stop to think about it, there's no reason why a Shake-spearean comedy shouldn't be fun, even if it is by Shakespeare, and apparently everybody concerned with *The Taming of the Shrew* has thought so, too. All of these people, including the stars, Elizabeth Taylor and Richard Burton, seem to be having a thoroughly good time with it, and the director Franco Zeffirelli, besides providing a gay, helter-skelter Padua with narrow winding streets and a hilariously motley group of citizens, has also composed some lovely tableaux to look at during those moments when the dialogue becomes altogether too complicated to follow.

There is also a lot of slapstick, sometimes successful, sometimes not, and a fine series of comic performances, particularly by Richard Burton as Petruchio; Michael Hordern, as Kate's father, diffidently trying to extoll the possible charms of his daughter; Victor Spinetti, as a red-haired, spindle-nosed Hortensio; Giancarlo Cobelli, rolling his eyes to heaven as the priest uniting the unholy pair, Kate and Petruchio, in matrimony—an interpretation perhaps a bit more Italian than Elizabethan, but no matter, the wedding is still one of the funniest scenes in the movie. Mr. Burton's performance is one of the happiest surprises of the entire film since, whatever his problems as a tragedian, he is able to turn all of his talents, including that ringing voice and diction and immense swaggering attractiveness, to great advantage as a comedian. With all its bluster and acrobatics his interpretation of Petruchio is the only one that really makes sense: This fellow is just as wild as Kate.

Unfortunately, there is one missing element in all this, Kate herself, and even more unfortunately this element is not supplied by Elizabeth Taylor, who, at best, can only turn the Great Shrew into a minor nag. To watch her screeching and smashing chairs while Mr. Burton looks on is a little like stumbling on a wading pool beside the ocean. Although the aesthetic blow is softened by the suggestion that this shrew wants to be tamed, and anyway isn't she gorgeous in those décolleté costumes? (agreed), the language remains beyond her. It's peculiarly disconcerting to hear so thin a voice emanating from so rich a source—one of those rare cases where the flesh is willing but the spirit is weak.

Two for the Road.

"nobody really means to go very far"

Two for the Road is one of those long, light, sophisticated movies about married life in which, for all that this one actually takes place in various types of cars and stops at all the way stations between passionate youth and dispassionate middle age, nobody really means to go very far. The setting includes the Riviera with its attendant splendours, and the travellers from rags to vinyl are Albert Finney and Audrey Hepburn, who look much too pleased and successful ever to be in any serious trouble. In the final scene they are reunited in the most elegant sports car of all, fondly murmuring "bitch" and "bastard" to each other as they kiss. What this says about modern marriage is a moot point, but since they consider it a happy ending, we might as well take their word for it.



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BOOKS

By ELIZABETH HARDWICK

A Meeting by the River,

"spectacular casualness"

"I'm in a Hindu monastery a few miles outside the city, on the bank of the Ganges. I mean, I am a monk here.... I'm well aware that my reasons for doing what I've done must seem hopelessly subjective and personal to anyone looking at them from the outside." In A Meeting by the River (Simon and Schuster), Christopher Isherwood's new novel, the river is the Ganges and those who meet on its banks are two brothers: Oliver, preparing for his final vows as a Hindu monk and his brother Patrick, a movie producer on location in Southeast Asia. If we add quickly that Patrick, although married and the father of two girls, is having a homosexual affair with a young American, Tom, then we see we are in Isherwood country.

The novel is very short and written with a spectacular casualness. It does not develop but may be said to proceed through letters and snatches of a diary. We are given a few necessary definitions—"the Hindus believe that all one's work should be done symbolically"—but hardly any exterior or interior landscape. Actually, the letters are puzzlingly lifelike; that is, they appear in that same unrevised, incomplete state as our own communications. We learn that Oliver, a young Englishman, had, while working for the Red Cross in Munich, met and become the disciple of a noble Swami. (... "it's the usual title of a Hindu monk who has taken the final vows, just as you say Father to a Catholic priest.") When the Swami dies, Oliver takes his ashes back to India and decides to enter the monastery and study toward his own final vows. He is visited there by his brother, an extroverted, pleasure-loving man, who, to our surprise, writes his mother, his wife, and his boyfriend, letters of boyish exuberance and confidence.

Just about the only incident in the story is a telephone call from the young boy in Los Angeles to the monastery. The call is meant for Patrick but is taken by Oliver, and thus the "secret" is discovered. Still, it is not quite accurate to speak of a secret, since Isherwood never seems to feel any explanation or analysis is in order. He accepts the extremes of the spirit and the flesh represented by the two brothers as perfectly usual possibilities, and in this respect one may perhaps think of the novel as emanating from some Southern California of the psyche, where strange lemons and oranges bloom without fertilizer. Oliver advances in purity toward his final vows, and some of the sanctity seems to brush the cheek of the freewheeling Patrick. Patrick breaks off his relations with Tom, writes a jaunty confession to his wife, asking her to remember it is "only silliness."

Isherwood's early novels—The Berlin Stories, The Last of Mr. Norris, and Prater Violet—remain as perfect and pleasing of their kind as they were when one first read them. A certain absolute assurance of tone and feeling satisfies the literary senses, and the Germany of the early thirties was a wholly propitious setting for Isherwood's great gifts. His later novels have not worked very well and yet, as one after another of them appears, we begin to feel them as the product of a somewhat fatigued but admirable courage. Isherwood has approached the taboo of homosexuality in an odd way, as if it didn't exist. He has made it all as flat and unremarkable as real life. Gide, we are sure, would be puzzled by an ancient aberration finally seen as meaningless.

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So, don't despair the appearance of one new facial line—or a hundred! For now you can vanquish them all; reduce them to such utter insignificance it will matter not that they appeared or didn't—your unmasked face will wear the "ageless look" which lets you adopt (within the limits of discre-

tion and good taste) most any birthdate you might elect. And it's such worthwhile fun to watch the "ageless look" come over you to encompass your throat and neck. Shortly, you're declared the "winner take all"—then it's up to you to live the livelier, commanding role that befits your new appearance. Take the first step tonight by spreading a few drops of the aqueous, greaseless lotion 2nd Debut on the surfaces needing attention. Allow it to vanish, then give yourself over to your dreams while 2nd Debut busies itself at bestowing a non-removable "ageless look" to your face, throat and neck. And as a bonus you will receive a release from skin dryness and its tormenting symptoms for a long, long time—even forever. When you see a woman whose age you simply cannot determine and she's mighty attractive, you will have the right to assume that she knows the 2nd Debut secret.

Rely upon nightly treatments with 2nd Debut (it's entirely greaseless-non-staining) to see you all the way to a highly lifted smoother skin tone. You'll acquire the "ageless look" and earn the distinction of "loveliest" wherever you go as long as you practice the delightful face smoothing 2nd Debut ritual—religiously for a while, at least.

2nd Debut is made in two potencies. The first contains CEF 600 and is designed for the woman with early worries; that is, the younger woman who has started to line before her time. Its price is \$3 for the four ounce size.

The double-potency CEF 1200 was formulated for the face over forty; or for the impatient lady who wants visible results without delay—or for you if your facial lines are deep. It smooths age lines faster. In only a few days you see a marked change. The four ounce bottle is but \$5.

Now, to prepare your skin to receive these treatments, 2nd Debut Liquid Cleanser was developed. Its results are dynamic. Its application is different, for it is to be applied in a thin layer over your face and throat. Then rinse off with cool water. Then your skin is clear, clean. Really clean! Price is \$3 for two ounces.

Finally, 2nd Debut Body & Hand Lotion (with CEF 600) is a most welcome sensation in body and hand grooming. Imparts a feeling of luxury to the body that makes you regard yourself with extra importance. And its CEF 600 richness quickly defeats the cause of chapping and roughness with its deep moisturizing of your hands. This is a dual-purpose balm with an immediate and pleasurable effect. \$3 is the 6 ounce bottle.

Your favorite good department or drug store has 2nd Debut preparations.

2nd Début WITH CEF 600

A SECOND DEBUT FOR MOTHER
ARRIVALS, LTD., CHICAGO, U.S.A.





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VOGUE, April 15, 1967



THE WORD FOR CHAMPAGNE Cordon Rouge and Extra Dry • The classic champagnes of France

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...NOTES, QUOTES, AND VOTES



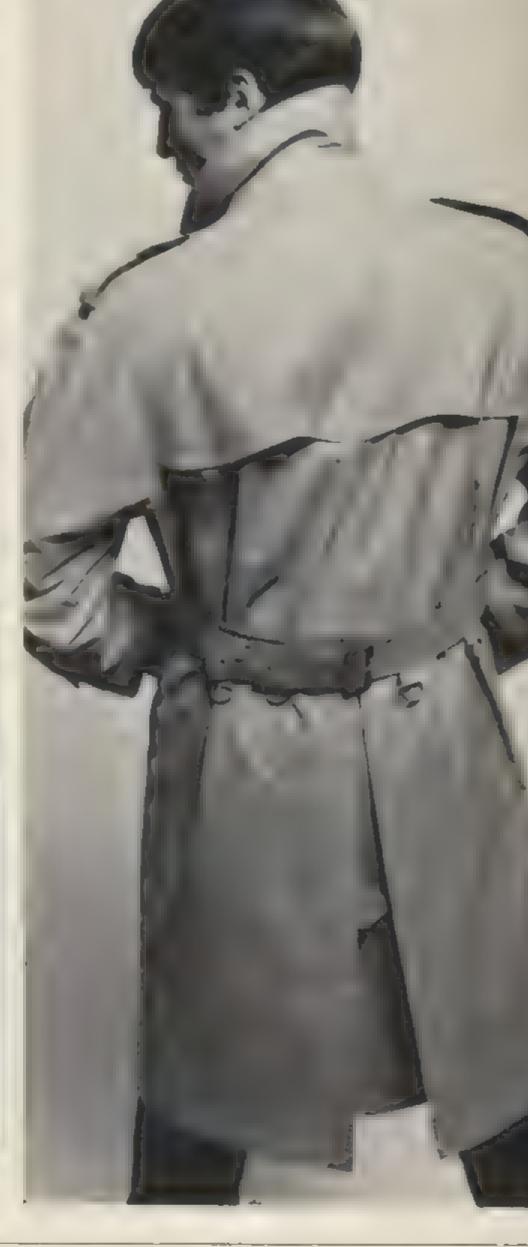
Mow's your That's the question you can answer with Corum's "Medicus" watch. Designed for physicians, it computes accurate pulse readings: start second hand at twelve or six, take pulse counting beats, on the fifteenth you have the number of pulse beats per minute. With 14-karat gold top, \$115, Cartier.

It's the way that you do it ...

giving a classic new twist. Take the belt on the great Burberrys' trench coat. For years belted across the stomach, then loosely tied sash-fashion, now the thing is to belt it neat and tight in back, tucking under the belt. . . . What is being seen, too, is a new fad for carrying spectacles outside the breast pocket, with one earpiece stuck in the pocket. . . . Then, there's the pocket handkerchief which should no longer be a puff, a thin rectangle parallel to the floor, or a timid show of three points. What's wanted is shown below, accomplished

thus: grasp point in centre of unfolded handkerchief, let it fall in four points, fold under the centre to show in back. Done.





Brushed pigskin

is what McDouglas of Paris used for a French version of an American classic. The porc sauvage has a good chamois colour; with a pale-yellow cotton lisle turtleneck, by Allen Solly. Jacket \$100, turtleneck \$10. Dunhill Tailors, 65 E. 57th St., N. Y.



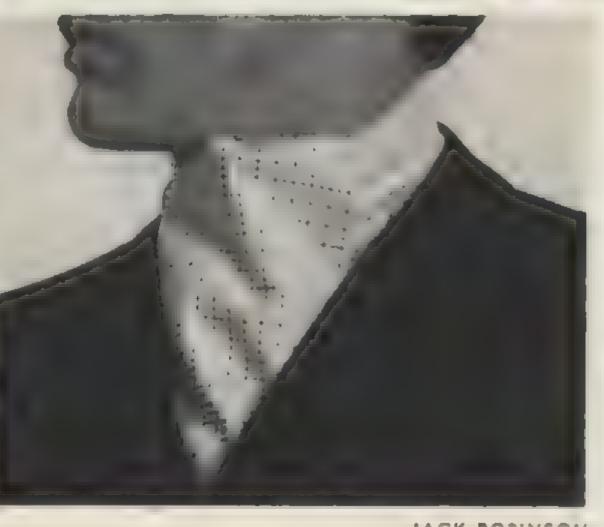
Mow, about the neck: something new going on between chin and jacket. Top pictures below, two ways to wear the new "5 o'clock ascot" by Handcraft, a long, slim (four inches wide) silk rectangle. Wear it around the throat and over a closed

collar, or under a turtleneck. Ascot, \$6.50. Right below,

crisp Tattersall gingham shirt by Brooks Brothers has matching, attached ascot, \$19.50. Far right below, one of the best shirt collars around, it sits high on the neck, collar points are rather longer and less spread, of silky broadcloth in rich colours like the French marine blue shown. With it, oyster linen suit striped in coffee brown, wide silk tie in madder brown and ochre, handkerchief of chestnut-colour silk. Shirt, \$17.50; suit, \$165; handkerchief, \$3.50; tie, \$7.50. All at Meledandri, 74 East 56th Street, N. Y.









JACK ROBINSON



Exciting art form I the diamond jewel,
but rich in tradition and sentiment.

Each gem stone is a fiery masterpiece, no two alike,
to enrich and enchant you as long as you live.

Here, at least, art is not fleeting.







YOUR BEST SUMMER LOOKS— WHAT MAKES THEM TICK

Geometrics, right and on the next six pages: You know the kind of bold, brave, clean-edged, eye-sharpening, air-cleaning fashion we mean. It changed the surface of wool this winter. Now the geometric idea has hit for summer, and you can see for yourself what it does in the land of cotton.... Here, a narrow little panel-front coat in heavy cotton jacquard with a blackchain pattern razzling against white. By Donald Brooks; Bill Poole print for Onondaga. About \$235. Saks Fifth Avenue; Rich's; Gus Mayer; Harzfeld's. Lady Exeter stockings. Customcraft patent leather Oxfords. Coiffures these eight pages, by Suga of Kenneth. Paper hat, left: Really and truly. And marvellous-totally collapsible; folds into nothing. Take it with you everywhere. Wear it all summer. Toss it away when summer's over. What could be easier? or prettier? or newer?... This bright white cowboy is by Adolfo, and it's at Saks Fifth Avenue. What ticks, left: A movie star-or, more properly, the prop of same. This is the watch with which 20th Century-Fox has armed James Coburn against all evil-doers in In Like Flint....See the big bump in the centre? That works as a stopwatch. Also a searchlight. See the circle of bumps—like substitute numerals-around the face? They're actually lights. They blink on in rotation. They hypnotize. They even hypnotize Flint. But never fear: hidden under the three-spot is a gizmo that ticktocks into his wrist. Hard. Wakes him up. Saves his life. These big bold watches can do anything-more evidence, page 118.











Squares within squares, far left, dress within coat: two shades of blue cotton-sea-light, royal-bright -grounded on white, with a clearyellow lining for the short-sleeved coat and a belt of yellow plastic links making light of the nosleeved dress. By Oscar de la Renta for Jane Derby. Napier earrings. Lady Exeter stockings. All, at Lord & Taylor. Costume, also at Stanley Korshak; Montaldo's. Golo shoes. Stripes of dashes, left, in black and white—the never-fail team at its sharpest on a small-sleeved, smallbodiced cotton dress with all its fullness pulled to the front and tied with a licorice strip of leather. By Mollie Parnis, of Pomezia cotton; about \$145. Customcraft shoes. These and the dress, at Lord & Taylor. Dress, also Hutzler's; Halle Bros. Roman Stripe knee socks. The two-piece dress, right, with all the punch-lines—thin black lines on the vertical, more on the diagonal spaced out with white. By Chester Weinberg, of Royal Woolens cotton; about \$145. At Bergdorf Goodman; Joseph Horne; Marshall Field; I. Magnin. Lady Exeter knee socks. On both pages: the gloves by Kislav, at Best & Co.



The all-American shirtdress, left: red, white, and blue measured out like confetti on a fly-front cotton ottoman with the smallest round collar, the smallest cuffed sleeves, and a high young waistline held by a sash. By Bill Blass for Maurice Rentner, about \$160. Michael Hic earrings. Ronay shoulder bag. All, at Saks Fifth Avenue, Dress, also at Hutzler's; L.S. Ayres; Frost Bros. Straw roller by Halston, to order at Bergdorf Goodman. Kislav short white gloves. Lady Exeter knee socks. The easiest dinner look, right: what else but a caftan, cooling and languorous in a marvellous geometric blow-up of plaid - turquoise, red. orange, black, and white on a heavy cotton matelassé, with black banding and a slightly raised waistline elasticized across the back. Printed dinner dress by Oscar de la Renta for Jane Derby, of Royal Woolens fabric. Bergdorf Goodman; Halle Bros.; Gidding-Jenny; Sakowitz.











TAILOR'S
TURNOUT
WITH
SHORTS



NEW NAVY
COATPOCKETS
ON THE
MIDRIFF





GIVENCHY

Givenchy gives evening its most delectable show—and the action begins at the turn of a back: clasped folds of crêpe drawn out to a dipping hem, one sensational swirl of organza spiralling down to the ground. Opposite: A dress that must be seen in action, and is across the page—deep swells of pink and white crêpe are caught back by a jewelled chain and loosed in a long fall; the sweeping stole intensifies the movement. At Marshall Field; I. Magnin. Right: Yellow satin shantung organza wraps one shoulder in an enveloping spiral, leaving the other beautifully bare. I. Magnin. Both pages: Mancini shoes.















DONNA MARELLA AGNELLI, WHO ARRANGED THIS CRUISE OF THE "TRITONA"

SETTING FORTH

Gianni and Marella Agnelli (hosts), Stash and Lee Radziwill, Luciana Pignatelli, Eric Nielsen, Sandro Durso, Adolfo Caracciolo, his daughter Allegra and his nephew Carlo. Seven Italians, one Dane, one Pole, and two of us (Lee et moi). Hmm.

Point of departure: Brindisi, a rather sexy seaport on the Italian Adriatic. Destination: the islands and coast of Yugo-slavia, a twenty-day cruise ending in Venice.

It is now eleven P.M., and we had hoped to sail at midnight, but the captain, a no-nonsense gentleman from Germany, complains of a rising wind and thinks it unsafe to risk the sea before sunrise. Never mind!—the quay alongside the yacht is awash with café lights and piano sounds and Negro and Norwegian sailors browsing among brigades of pretty little purseswinging tarts (one a really speedy baby with pimiento-coloured hair).

MALDEMERNIGHTMARE

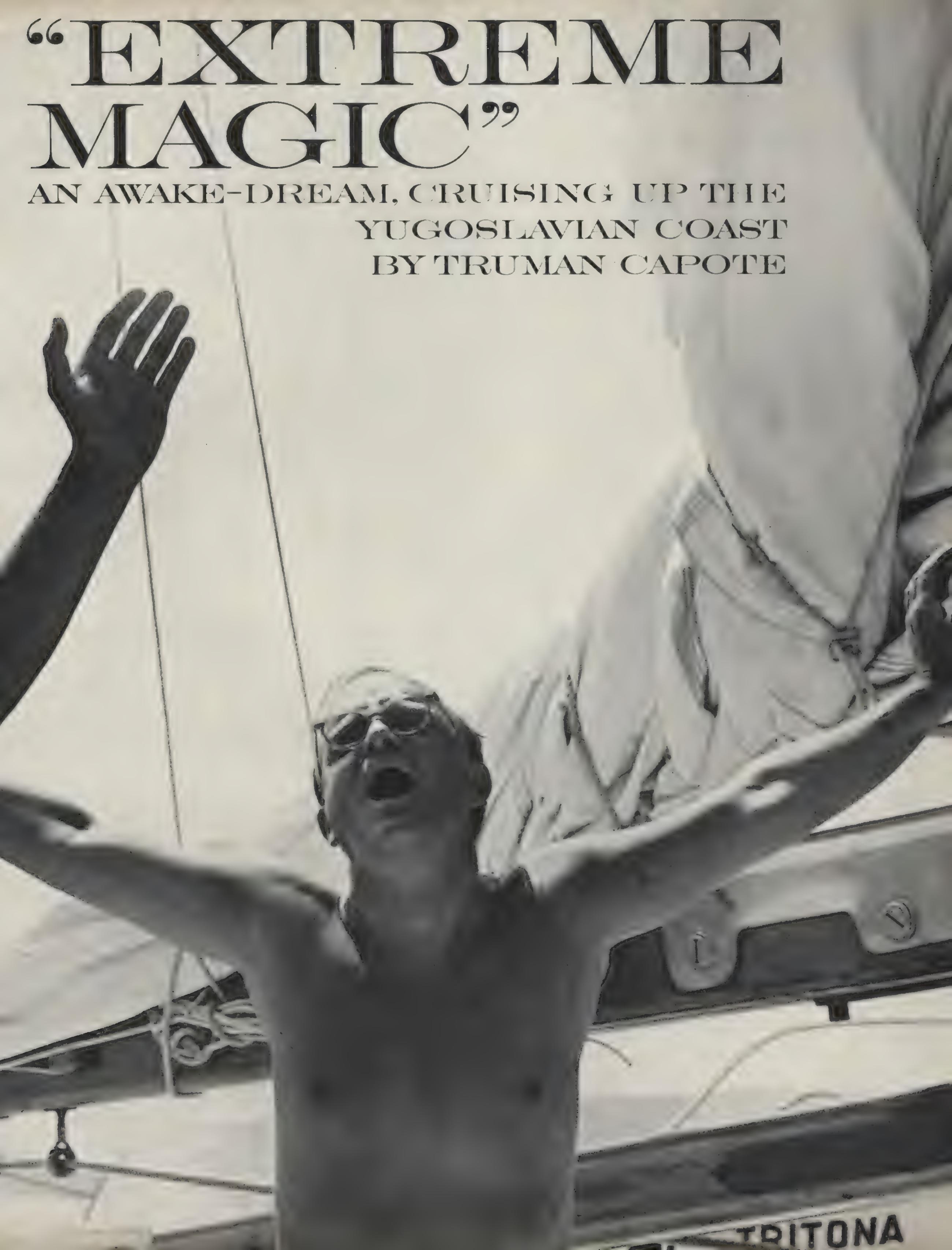
Groan. Moan. Oh oh oh hold on to the wall. And crawl, Jesus, please. Please, Jesus. Slowly, slowly, one at a time: Yes, I am crawling up the stairs from my cabin (where green waves are smashing against the portholes), crawling towards the presumed safety of the salon.

The "Tritona" is a luxurious craft constructed on a wide-bottomed principle of a Grecian caïque. The property of Conte Theo Rossi, who lent it to the Agnellis for their cruise, it is furnished throughout like the apartment of an elegantly humorous art collector: The salon is a greenhouse of flowering plants—a huge Rubens dominates the wall above an arrangement of brown velvet couches.

But on this particular morning, the first day of the voyage, as we crossed the swelling seas between Italy and Yugoslavia, the salon, when at last I've crawled my way to it, is a rocking wreck. A television set is overturned. Bottles from the bar are rolling on the floor. Bodies are strewn all over like the aftermath of an Indian massacre. One of the choicest belongs to Lee (Radziwill). As I crawl past her, she opens a seasick eye and, in a hospital whisper, says: "Oh (Continued on next page)

SIGNOR GIOVANNI AGNELLI AND MR. TRUMAN CAPOTE DOING DEEP BENDS AND DEEP-BREATHING "HELL-O-O-O"









The Palace of Diocletian in Split, Yugoslavia.

it's you. What time is it?"

"Nine. Thereabouts."

Moan. "Only nine? And this is going to last the whole day. Oh I wish I'd listened to Stash. He said we shouldn't have come. How do you feel?"

"Maybe I'll live."

"You look incredible. Yellow. Have you taken a pill? They help. A little."

ric Nielsen, lying face-down and somewhat askew, as though he'd been felled from behind by an axe murderer, says:
"Shut up. I'm worse off than either of you."

"The trouble," says Lee, "the trouble with the pills is they make you so thirsty. And then you're dying for water. But if you drink water, that only makes you sicker."

How true—as I learned after swallowing two pills. Thirst is not the word; it was as if one had been a prisoner in the Sahara half a year or more.

A steward had arranged a buffet breakfast, but no one has gone near it—until presently Luciana (Pignatelli) appears. Luciana, looking impossibly serene and lovely—her slacks immaculate, every strand of golden hair just so, and her face, the eyes particularly, a triumph of precise maquillage.

"Oh Luciana," says Lee in a grieving, drowning tone, "how ever did you do it?"

And Luciana, buttering a slice of toast and spreading it with apricot jam, says: "Do what, darling?"

"Put on your face. I'm trembling so—I can't hold a lipstick. If I'd tried to do what you've done to your eyes—all those Egyptian lines—I would have blinded myself."

"Trembling?" says Luciana, crunching her toast. "Oh I see. You are troubled by the motion of the boat. But really it is not so bad, no?"

Eric says, "Shut up, girl. I've been on hundreds of boats, and I've never been seasick before."

Luciana shrugs, "As you like." Then she calls for the steward, who ar- (Continued on next page)

SPIRITS OF THE SUN AND SEA: LEFT, DONNA ALLEGRA CARACCIOLO; RIGHT, PRINCESS STANISLAS RADZIWILL.









PEOPLE ARE TALKING

ABOUT...

PEOPLE ARE TALKING ABOUT... The continuous economic bravery of the British as they batten down on more wages and accept, with gripes, more unemployment... Due to Circumstances beyond Our Control by Fred W. Friendly, formerly president of CBS News, who has written a remarkably engrossing book about good television, about the work ways of Edward R. Murrow, a brilliant adventurer in making programs, and about the desperate infighting at times between some of the high executives and the Murrow-Friendly team.... The crowds flooding like a broken water main into The Art Institute of Chicago to see the Andrew Wyeth paintings, sombre, sure, detailed, and smashingly abstract and realistic within the same canvases.

"35 of a Mile in 10 Seconds," two of the best ballads sung by six from San Francisco, the Jefferson Airplane kids.... The Burton movie The Taming of the Shrew, with its scenes that look like details from Carpaccio, Titian, Giorgione, Giulio Romano, and especially Veronese with a little Bellini here and there—all Zeffirelli, its director, lost was the song of Shakespeare.

but attractive musical diversion way off Broadway in which the point is that "Peanuts" is not only in comic strips but on stage, all clever, amusing, and inspired by Charles M. Schulz who draws the strip. . . . The big, intensely Italianate voice of Renata Scotto of the Metropolitan Opera Company and La Scala, a superb singer who really acts. . . . Merv Griffin, television star of the Merv Griffin Show, who nightly gets more country boy, more startled, and more adorable.

3 NUTS IN A HIT: MICHAEL CRAWFORD, LYNN REDGRAVE, GERALDINE PAGE

It's a science, really. Each evening on Broadway gaga audiences at Peter Shaffer's one-act farce Black Comedy accept the obvious untruth that a bunch of performers hurtling around a brightly lighted stage are in pitch dark, a condition so meticulously reversed that the stage lights dim a little whenever someone lights a match. What's funny is not entirely the lines. Half of the time half of the audience can't hear them because the other half is laughing. What's funny is, especially, the awful aplomb of Michael Crawford, Lynn Redgrave, and Geraldine Page, left to right. They slither, grope, and plunge with furious timing. Geraldine Page, for once not harried, comes on smashingly, her wonderful legs long and witty, especially when she is wearing only the top of a man's pyjamas. Lynn Redgrave (Georgy Girl), madly inflamed in her first whack at the New York stage, never sounds like the London débutante she is supposed to be, but she slips sideways down a pair of stairs better than anybody else. (She is apparently under the impression that if she opens her eyes wide enough they will turn on.) Looking like a beset stick figure, Michael Crawford, an attractive young British actor who played in the movies The Knack and A Funny Thing Happened on the Way to the Forum, is acrobatically brilliant, moving furniture and people with a nice daring. Of course it's all calculated. The director John Dexter has his stars working like personnel at a rocket launch. Prefigured. Practiced. They move to internal metronomes. They're funny.



THE BURTONS

ntil a flood of photographs began appearing everywhere of Elizabeth Taylor and Richard Burton in Dahomey," a Cabinet Minister told me, "many people had never heard of this country's existence."

Now everyone has heard of Dahomey since that sultry January day when the Burtons arrived in Cotonou, the capital, with O Fie and E'en So, their white Pekinese, to star in The Comedians, the Peter Glenville movie of Graham Greene's entertainment of illicit love, political intrigue, and voodoo set on the island of Haiti. Topically too hot for Haiti, the story could not be filmed in Port-au-Prince. Tropical Cotonou, on the west coast of Africa, got the jackpot: The Burtons, Sir Alec Guinness, Paul Ford, Lillian Gish, Peter Ustinov, plus a nugget of M-G-M production money filtering into the national economy through the pockets of printed boubous. And everyone got a good look.

When Elizabeth Taylor appeared on the set where her husband was working, she wore pants and Pucci shirts. Her new hairdo, short and shingled by Alexandre for the film, was exceedingly becoming. She wanted to keep her skirts short-short in the film, but Glenville felt they should be longer. "By the time the film is shown mini-skirts may be out." As Mrs. Pineda, her rôle is high-keyed and emotionally strong but comparatively small and Mrs. Burton laughed about it: "This is Richard's picture." After every rehearsal or the actual filming of a sequence, Richard Burton had his chest cooled with eau de cologne, his brow mopped with Kleenex, and he often changed his shirt for another exactly the same. His dresser, standin, and makeup man were constantly at hand, and another person stood by with an endless flow of cigarettes and iced drinks. During the short pauses, he joked pleasantly and talked with everyone on the set.

"I enjoy playing Brown because he is a defeated man and that is an interesting challenge to an actor," he said. "The love affair with Mrs. Pineda has guilty overtones—exciting." Richard Burton told me that he had always wanted to portray a Graham Greene character. "They are

ELIZABETH TAYLOR AND RICHARD BURTON ON THE SET FOR "THE COMEDIANS," WITH, ON THE LEFT, ROCSOE LEE BROWNE, AND, FAR RIGHT, SIR ALEC GUINNESS AND, IN STRIPED CAP, PETER GLENVILLE, THE MOVIE'S PRODUCER-DIRECTOR.

usually going to seed and have a strange desiccated quality about them. When Peter Glenville sent me Greene's script, I didn't read it right away but wired that I would do it sight unseen."

The importance of a rôle can usually be judged by the number of weeks demanded for the shooting. Richard Burton and Paul Ford, for instance, were signed for eighteen weeks, Sir Alec Guinness for twelve, Lillian Gish for eight, Elizabeth Taylor for five, and Peter Ustinov for four. For his rôle, Ustinov had only one day's filming in Dahomey. If rumours are correct, this is the first time Miss Taylor has accepted a lesser salary than her husband. One hears that instead of her usual one million dollars, she took half her usual fee while Burton received one million. "But Simón Bolívar," Richard Burton said, "which we will do later, is Elizabeth's film, for the plot centres on Manuela, the woman Bolívar loved."

In Cotonou most of the actors and technicians stayed either at the Croix du Sud or De la Plage hotels, comfortable and air-conditioned. The principals, instead, were assigned bungalows in a special park called Conseil de l'Entente facing the ocean.

eter Glenville and Sir Alec Guinness occupied the first villa, the Burtons the second, and Lillian Gish with Mr. and Mrs. Paul Ford the third one. Another building served as the main office of the production head-quarters. In the large compound were three air-conditioned caravans to which the actors retired during breaks in the filming, plus a number of trucks, Land Rovers, automobiles, motorcycles, and the exact replica of a bizarrely decorated Haitian hearse.

Hundreds of Dahomeans, hoping to be hired for some scene, turned up daily in their wonderful robes and turbans.

A vast out-of-doors wooden platform, painted a light grey, was used



by Peter Glenville one night for a party. As General Christophe Soglo, the President of Dahomey, wished to visit the set, the director asked him for cocktails. The President replied that he would prefer to dine and sent a list of seventy-five friends he wished to have invited. Glenville consented, asked the entire crew, and switched the affair into a seated dinner-dance for two hundred.

In their villa at night the Burtons often entertained some of the Negro actors and such members of their inner circle as Jean Osborne, their public relations officer, and Frank La Rue, their makeup man. Marlon Brando flew in to spend a few days with the Burtons. An inseparable member of the entourage, Gaston Sanz, their chauffeur and majordomo, always went with them to parties. At a cocktail party in the British Embassy, Elizabeth Taylor appeared in white pants with her lovely head emerging from a white poncho worn in Indian style.

"I never seem to have the right thing to put on," she said to me, seriously, "and I sometimes invent outfits at the last minute."

"Life is curious and sometimes does offer poetic justice. My first encounter with Glenville," Richard Burton said, "was at the beginning of my career. I had been hired to play a rôle, under his direction, in Terence Rattigan's Alexander the Great. After three days' rehearsals, I was fired." Looking at me with his incredible emerald-green eyes, he winked. "Can you imagine? I was told I was wrong for the part; too small and too pretty. Although the sacking was done exquisitely, with 'there will be another occasion to work together' and that sort of thing, I was in a state of shock. Was my career ruined? Instead, shortly after, I went into The Lady's Not for Burning. By the way, I have never heard again of the young man who was hired to replace me in Alexander the Great. Have you? Anyhow, 'soon' turned out to be fourteen years. It was then that Glenville asked me to do the starring rôle in the film Becket."

The subject and characters of Graham Greene's The Comedians are highly dramatic and bitingly satirical. They appear tame, however, com-

pared to the elements of suspense surrounding the filming of this remarkable study of a group of people trapped in the Republic of Haiti under the dictatorship of President Duvalier.

Peter Glenville is known for his thoroughness, his unflagging search for the right detail. After reading the galley proofs of *The Comedians*, he decided to buy the film rights if Graham Greene would write his own script. Mr. Greene accepted. Once Metro-Goldwyn-Mayer charted the production, Mr. Glenville applied for a visa to Haiti, where he spent three weeks photographing practically everything, probing the atmosphere, and absorbing the effects of the Duvalier régime. Officially his visit was to study French Colonial architecture and voodoo rites. Later, at Cap Ferrat, Glenville spent three months near Graham Greene, following day by day progress of the script, before exploring the Caribbean islands for possible locations. In vain. He spanned the Atlantic to West Africa and found in Dahomey most of the elements he was looking for.

lenville knew that many Haitians had come from Dahomey. Cotonou and Haiti's Port-au-Prince, neither bigger than Fort Lauderdale, Florida, have striking similarities: French Colonial architecture, lively marketplaces, deep-water ports, cemeteries, and the magic of voodoo. Finding the location had taken a year. By the time the crew, the cast, and the cameras started shooting The Comedians in Cotonou last January, everything worked. Peter Glenville thought.

But a chain of strange accidents beset the production team, and even those usually not superstitious began to believe that evil spirits, as claimed on the Caribbean island, were at work on the film. By the time I reached Dahomey, conversation turned constantly to the series of freakish happenings. When a rotten plank on the wharf, where a cock fight was being filmed, gave way, my left leg plunged below and my body catapulted forward, consensus was that I, too, had been the object of some voodoo visitation. I was grateful to the spirits for (Continued on page 147)

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FAST NEW FASHION WHERE THE THRILLS ARE

DRAGSTARS

Place: Irwindale Raceway, California. Starting line: the electronic "Christmas tree" flashes red-stop, amber-warning, green-go. An ear-splitting roar and the race is over. A quarter mile, under eight seconds, over 200 mph. Drag racing has grown up. Now dragsters are lean, heautiful speed-demon machines of gleaming aluminum, hopped up on nitro and alcohol. The drivers' gear: silver fire suits, oxygen masks. Spectators: in the millions. It's one of the biggest spectator sports in the country.... Spectator speed-pink, above, cotton-crêpe shirt, suède helmet and skirt, belted in silver-stadded white to their Shut. \$22; skirt. \$40. Herbett Levine silver boot of Formark vinyl Riviera angular. The first significance of bare skin, a studded yellow-suède bra and belt, transparent vinyl skirt, sting-green tights. Bra and skirt, \$40. Jane Bolles carrings, bracelet. Hanes pantie stockings. Golo green shoes. Warner Optical sunglasses. Clothes, both pages, designed by Michael Mott for Paraphernalia.





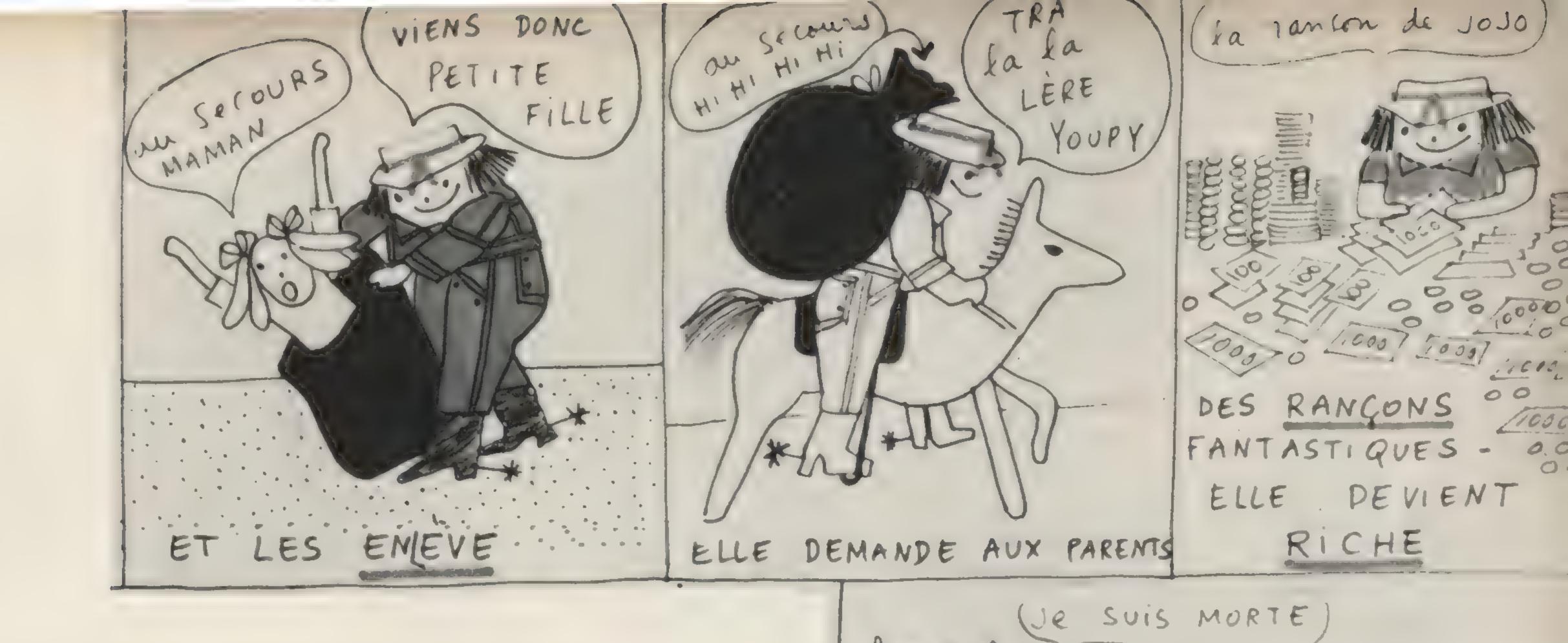




Kings of the road, above: Drivers Danny Ongais, left, and Tom Toler in fire gear and oxygen masks; the buff in between, decked out in nifty gear for drag-race watching and other thrills—brown Shetland sweater by Pringle; short white rayon-canvas kilt by Sloat. Kilt, about \$55, at Bergdorf Goodman; Nan Duskin; Julius Garfinckel; I. Magnin. Sunglasses designed by Halston, executed by Oliver Goldsmith for the Bergdorf Goodman Boutique. Roadrunner bravado, right: Dashing down the centre strip, flanked by two dragsters roaring down the track—smidge of navy-blue leotard, and a minipini-skirt of navy-and-white checked cotton, strapped crisscross over the shoulders. Both by Ginori. Leotard of Helanca nylon and silk. Each, about \$19. At Bloomingdale's; The Addis Co.; I. Magnin. Super-visor—a windshield-sweep of white-rimmed amethyst plastic with an invisible nosepiece for anchor—by Renauld. Both pages: Julianelli shoes; wig by Kenneth. All the thrills on these six pages, pulled together by the National Hot Rod Association.

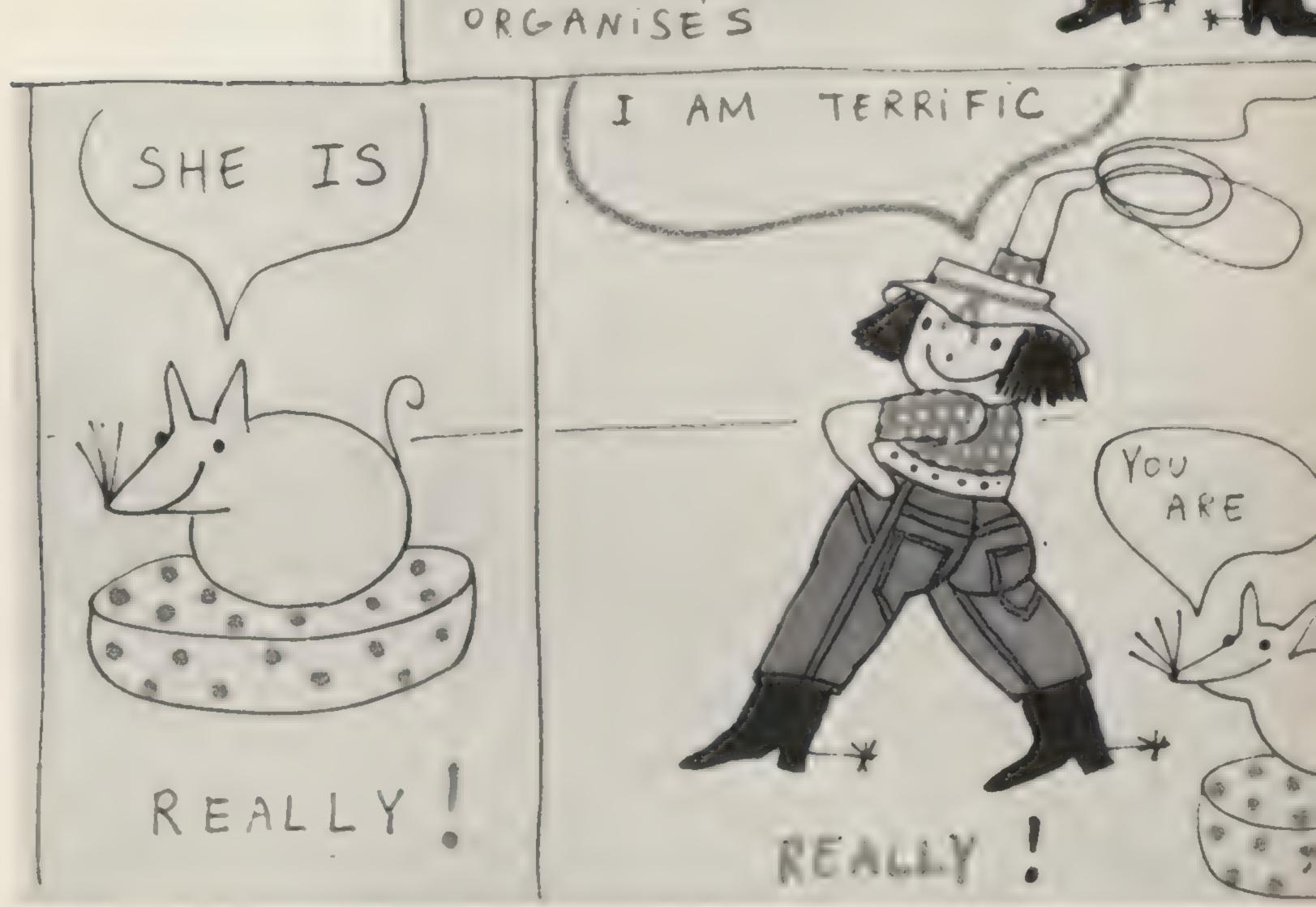






Confirmed in Paris, tawny beauty

Really! (to borrow a favourite from La Vilaine Lulu's kit of exclamations): tawny beauty is truly poum! Poum everywhere poum in Paris, in Rome, in the U.S.A. Here, glowing above a suit from the latest Nina Ricci collection—a safari suit in full-bodied silk shantung—is a face sunned in the makeup of now. Out of containers labelled Jacqueline Cochran, these tawny-makers: Sun Tawny makeup foundation in a whipped cream formula. Lipstick, Honeyed Peach over a base of Sun Yellow. On the eyebone, a light named Taffy Snow. Ripeness of colour is the story is the texture story, too. In the interest of giving the mouth a creamy gleam, the lipsticks are newly cream-loaded; are called Super-Richsticks. Earrings by K.J.L. Hair, Carita's flip little wig.



DES RAIDS DE PLUSENPLUS

AUDA CIEUX SONT

FROM THE BOOK OF DRAWINGS BY YVES SAINT LAURENT PUBLISHED BY THE EDITIONS CLAUDE TCHOU

POUM!

Laurent's "Naughty Lulu"

Fat, all wrong, low-minded, Naughty Lulu, La Vilaine Lulu, the creature of Yves Saint Laurent's doodlings, is a new darling of Paris, the star of a book of drawings (including those above) just published in France. She does terrible things. Kidnaps children. Talks dirty. Has white rats for her familiars. And parades perversely through all the triumphs of 1967 heroines. For the brilliant couturier whose scruffy brainchild Lulu is, she may offer the sort of release some surgeons find in chopping down trees: a swinging, all-out switch—in Yves Saint Laurent's case from the minute, careful demands of building beautiful clothes.

























THE LATEST BY ALLENE TALMEY

The classic or conventional oral birth-control pill, taken by some 5,000,000 or more women in this country and some 6,000,000 more women in other countries, may be on the way out. Right now variations on the classic pill are under way. There are the daily pills. There are once-a-month injections. There are twice-a-year injections. There are the "morning after" pills. The most important difference between the various methods is that some completely prevent ovulation, others allow ovulation.

ALMOST ALL DOCTORS FIND THAT WOMEN CAN NOT KEEP COUNT. WHEN A WOMAN ON ANY BIRTH-CONTROL METHOD GETS PREGNANT, IT IS USUALLY BECAUSE SHE FORGOT AND THEN LIED.

Women patients can be divided into the spacers or the limiters. In the clinical injection variations, the limiters, those wanting no more children, use the Depo-Provera method, but the spacers, those wanting to space their children, may use the Deladroxate. Both methods are still under research and not yet ready for the public. Dr. Aquiles Sobrero, Director of the Margaret Sanger Research Bureau, in New York, said: "Out of 6,300 women using an oral contraceptive in one way or another at our clinic, only one got pregnant. We have had women up to eight years on the pill: There are seven well-known birth-control pills, all containing both estrogen and progestin—they include Enovid, Ortho-Novum, Norinyl, et cetera. In the U.S.A. women take a pill a day for twenty consecutive days, then wait for the menses, then count five days without pills, and start again. In Latin America, Germany and other European countries, the tablet is taken for three weeks (21 days) and off for one week. In sequential therapy, the woman is on estrogen tablets for the first fourteen to sixteen days, and then changes to a tablet containing some estrogen plus progestin for the remainder of the cycle until she has taken twenty or twenty-one tablets. (There are only three products on the market in this country.) The failure rate is slightly higher for the sequential therapy than for the combined therapy: three women in 1,000 a year. In the combined therapy the rate is one pregnancy in 1,000 women a year.

"Another method we are trying here at Sanger on a limited clinical basis—we have 150 women on this—is injection. One injection of Depo-Provera, containing only a progestin, no estrogen, is given once every ninety days in the buttocks. Do note that the women on it are supposed not to have their menses at all. Its effectiveness is 100 per cent. It is important to realize, however, that when the woman goes off this medication, it may take from twelve to eighteen months for fertility to be re-established. There are two problems especially with this kind of injection: One is the problem of irregular or prolonged bleeding, and the other is that fertility is not promptly restored. The other injection way is to use Deladroxate, a mixture of a long-acting estrogen plus a long-acting progestin, every twenty-eight days. The main problem in some women is shorter, irregular menstruation cycles. Its effectiveness is 100 per cent."

People who will not accept the phrase "birth control" eagerly accept the phrase "family planning."

Dr. Gregory Pincus, Director of the Worcester Foundation at Shrewsbury, Massachusetts, the most active birth-control centre in the world, said: "The first report on patients using the oral contraceptive pill, developed at the Foundation, was in Tokyo, November, 1954. Now we are working on new medication and new physiological methods in birth control. We are working on the potentialities of medication for men in birth control. We are also working on the rôle of the brain and of the pituitary gland in fertility. We are working on a vaccine for immunization to prevent pregnancy.

Dr. John McLean Morris, Professor of Gynecology at the Yale School of Medicine, said: "We are working on a Post-Intercourse Contraception Project, primarily with rhesus monkeys of Dr. Gertrude van Wagenen's Monkey Colony, but also on some women. [Editor's Note: This is the method known as the "morning after."] In a limited clinical trial for this Project, we found that estrogen in adequate doses will prevent pregnancy if

the woman goes to the doctor within twenty-four hours. So far we have found that the method is non-toxic. In monkeys the Compound Ortho 3858 is effective; we are trying out a wide variety of drugs, a wide variety of dosages. While these compounds will prevent implantation, we want to know more about the mechanism of action. In general, observations in the monkey have been similar to those in women."

CLASSIC PILLS WORK ON THE PITUITARY GLANDS, NOT ON THE OVARIAN GLANDS. Dr. Elizabeth Connell, Assistant Professor of Obstetrics and Gynecology at the New York Medical College and Director of the Family Planning Center at Metropolitan Hospital in New York, said: "We have studied over 500 patients on the daily pill. Our women, because of socioeconomic and language problems, couldn't always cope with the other birth-control pills. We give Chlormadinone acetate, a progestin, as daily medication without estrogen. We have found that on this daily medication about threequarters of the women continue to ovulate. This pill prevents pregnancy but not ovulation. It does not apparently interfere with the normal processes of the body. The majority of the women are fertile again within a month or two. The method is simple. The woman waits until she has her period and then starts on one pill a day. At first we give her only thirty pills. After we have seen how she reacts, we may give her sixty pills, and then see her every month for the first few months, and later only every two months. There are many doctors in this field, gaining knowledge by juggling dosage, learning how small a dosage is effective. Depending on the woman, it is important to find out more about allowing ovulation, preventing ovulation, and preventing pregnancy until a baby is wanted."

EXPERIMENTS IN BIRTH CONTROL

A baby-product company overwhelmed with demand asked: "What pill?"

Dr. Sheldon J. Segal, Director of the Bio-medical Division of the Population Council at Rocke-feller University, said: "We are working with a sub-dermal capsule, implanted in an animal, that would release a miniscule amount of hormone daily without interfering with normal menstrual cycles and without unwanted pregnancy. We think that a hormone, injected by a needle, would last perhaps six months or a year. In the case of sub-dermal implants in an arm or a buttock, the implant might last twenty years. If the woman changed her mind, the implant could be taken out at instant notice, and she could have a baby. The implants now, do note, are only used on animals."

MICRO-DOSAGES ARE ONE-TENTH TO ONE-HUNDREDTH OF THE DOSAGE OF THE CLASSIC PILLS.

Birth-control therapy may show some side effects. Doctors always talk of them, patients rarely. The side effects may include nausea, or weight-gaining, or spotting. If such symptoms follow, the doctor may change the medication to a different compound, may suggest another method, or may take the woman off all birth-control therapy for a time. No doctor gives a woman with cancer possibilities or a history of cancer any birth-control pills or injections.

Dr. Segal said: "We are also trying to develop immunizing therapy. It has been established that we can immunize male or female animals with antibodies produced to prevent pregnancy. In a male animal we can prevent the sperm formation by immunizing with sperm or seminal antigens. In female animals, the female reproductive tract can be made hostile to entering spermatazoa by immunizing with male antigens. Or we may be able to immunize either males or females with modified forms of the protein hormones produced by the pituitary glands. That kind of immunity causes the production of antibodies to the pituitary hormones, essential for normal function of the ovary or the testes."

Dr. Donald P. Swartz, Director of the Department of Obstetrics and Gynecology at Harlem Hospital in New York City, said: "We give the conventional or classic pills on a daily basis and we have solved for our patients the miserable problem of counting. On Day 5 of menstruation the woman takes a white medicated pill—perhaps Ortho-Novum or its equal—and continues for twenty more days. Then on the twenty-first day through the twenty-fifth she takes a pink placebo pill—just a sugar pill—and on the twenty-sixth she starts again with the white medicated pill. In all she takes twenty whites and five pinks.

"Ever since 1963 we have been using long-acting medication by injection, with the medication lasting for the full cycle. The woman usually comes to the clinic on the eighth day of the menstrual period. (She may come in either on the seventh or the ninth but never on the tenth.) We have had about 450 women for 4,000 cycles and only had one pregnancy. That woman came on Day 10. The injection fluid is similar to the medication in the conventional pill."

The next breakthrough in contraception may be the use of micro-dosages of progestins to prevent conception without inhibiting ovulation. Within two years such a method may be approved. First, the daily oral tablet. Then a year or so later the widespread use of injection or the sub-dermal implant.

In time men may use a new kind of birth-control therapy, now in research.





SHADOWS, THE GLEAM















A dandy in cotton

ITALIAN BOUTIQUES

Romina Power, left and far right, daughter of the late Tyrone, is already quite a Power in her own right - at fifteen she's a fledgling dark-eyed beauty in her third film, Il Tigre, now being shot in Rome. Off the set, she's calling the shots in a beige shantung safari dress complete with rifle belt and rifle. Small-sleeved dress (of Tessadri silk), knee socks, and brogues, all by Tiziani. Making light of tradition, above, the great Italian man-tailoring takes to bright clear colour: jacket narrowed to snug shoulders, pants flared to wide cuffs—a beige cotton suit with orange silk shirt, yellow velvet tie. The beige and brown cloth shoes are quiet only by comparison. Damask suit by Testa. Double-barrelled belt, right: One for the money and one for pure show, in strapping brown calf with great square gilt buckles. Buckle-proud leather sandals too. Belt and shoes: Ritz Saddler. Barest pretense, below: The real footwork is invisible (a clear plastic thong) -all you see is mock-tortoise. Dal Co. Toeing white lines, opposite - windowpane checks on sheer brown stockings, flat little white pumps buckled in tor-

Pride of buckles

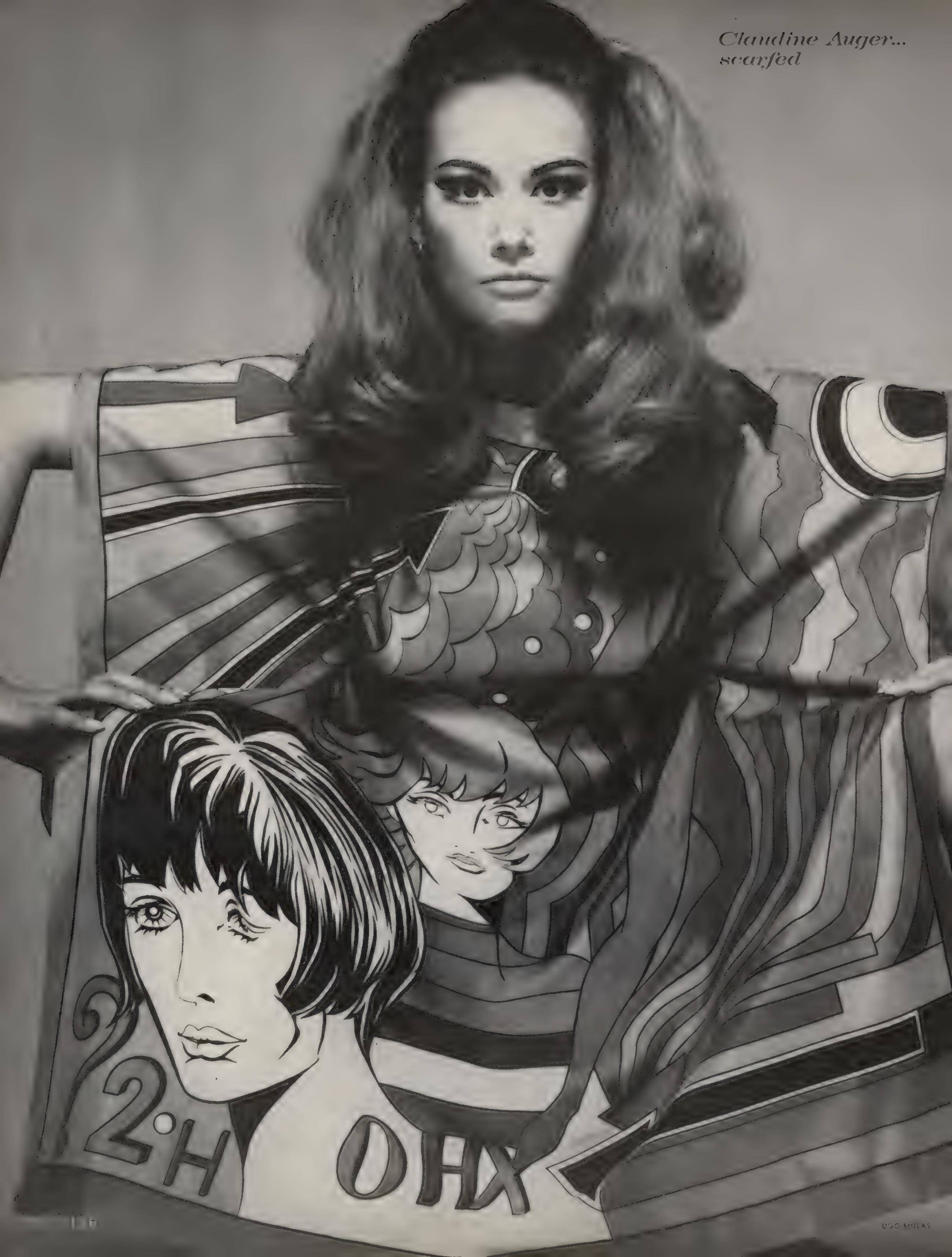


Cò. patent pumps; both, for Valentino. Strung up on beads, far right, Romina Power skips the necklace bit and wears them everywhere else—yellow beaded waistcoat over frilled batiste, beadhemmed white linen skirt, beaded belt, and beaded white linen shoes. All, even the gartered stockings and earrings, by Krizia. Skirt in Sisam linen. Miss Power's coiffures, both pages, for the Elizabeth Arden Rome Salon by Emilio.

Invisible thongs

Romina Power...in shooting dress







WHAT TO DO WHEN YOUR LOOKS GO WRONG

25 good-looking women's recipes

Bad day. Dark doings ahead. You dial WEather 6-1212. Temperature readings most unattractive. Barometer falling. Spirits ditto. You apparently slept on your face, if its topography is any clue. All that energy so brilliantly displayed at 2 A.M. is as scarce as a pigeon's-blood ruby at 8. The cold you thought had found more hospitable quarters seems to want to live with you indefinitely. ... Here's how a galaxy of perpetually good-looking women deal with such moments: Instant Refreshment Programs in lives that demand vigour ever on tap; the mind under taut control; the looks prepared for the paparazzi in pursuit. . . . The Duchess of Windsor is sure rest would help, but it's somehow not in her cards. "A husband, two dogs, and a secretary? When can you nap?" A good makeup man is her emergency ally. "I'm a fool about eye makeup. Can't put on fake eyelashes. Can't draw that wicked little line that becomes a smudge. I'm not quite so helpless about hair, but a hairdresser who comes to the house is a great comfort." On a grim day, the sapphire-eyed Duchess feels happier in blue, gayer in red or yellow. (Her secretary, interviewed separately, said, "Built-in energy is really her secret. She starts at seven in the morning and, after her massage, I've never known her to lie down until she retires at night.") . . . Mrs. Stanley Donen, the American beauty sometimes described as the second greatest hostess in London (the Queen gets first billing), tries, on a tired day, to wear something glittery to light up her face; to put more white, more highlights into her eye makeup, including white at the corners; to take extra pains with her hair ("if you're in great health, you can get away with wearing it blowy"). Her advice for done-in mornings: "If one feels droopy, the best procedure is to get on with it. Don't just lie around in a state of panic." . . . Mrs. Vincent Astor, a grand example of unfailing vitality, lays it all on exercise. "Nothing makes you feel better. Nothing is finer for the circulation." She keeps daily dates with weights and dumbbells at Elizabeth Arden's, under the direction of Miss Craig. Because her weekdays are so filled with people and action, she reverses the usual stand and endeavours to keep weekends quiet,

a time to refuel. . . . Wendy Vanderbilt changes her routine to humour a foreboding day; cancels a cancellable date; does something out of pattern-e.g., a cool soda in the middle of a summer afternoon. She views a bath—especially a loungy bubble bath—as not only restorative, but a symbol that one part of the day is finished—and there you are, all fresh for the next happening. . . . Melina Mercouri, the Greek firecracker of Illya Darling, said it was a question of "gymnastics of the soul." "I speak to myself. I say 'you must go.' I kid myself by repeating 'you are a beauty.' I do not go to the hairdresser because my combed hair is not as good as my uncombed hair. I'd rather sleep than exercise. My morale saves me—and also ruins me. If I'm bored, I look ugly. If I'm enjoying myself, I'm radiant. So I say to myself: 'Now enjoy it.'" . . . Mrs. Irving Penn, who as Lisa Fonssagrives was perhaps the most photographed blond model ever, stands on her head as long as she can those mornings when she wakes up "looking grey" (does same, too, when a headache rouses her in the middle of the night). "When my arms get tired, I lie on the floor and do yoga-type breathing exercises." For (Continued on page 131)

Looks pulled together newly—via colour

Colour does it all, at right—shapes, in makeup, a newly widened pair of eyes. Puts a tawny glow on skin that might be otherwise. Performs.... Completely new in both pattern and procedure, this makeup was developed by Eve of Rome; is accounted for, step by step, on page 34.... Another makeup-performer present is the towel; in this case, it's persimmon that bathes the scene in light. Acting on the theory that everything that touches your skin is emotional makeup, Martex has given its series of towels, sheets, and blankets a cosmetic intent. Uses cosmetic terms to turn your thinking on.... Corals: Giovanni Apa, Rome.





to her regular intake of Redoxin, the effervescent Vitamin

WHAT TO DO WHEN YOUR LOOKS GO OFF THE TRACK

(Continued from page 128) photography, Mrs. Penn would splash her face with hot water, then cool it with ice cubes, to stir up circulation. If she's really beat, she drives to the country, goes for a walk. Or turns on the Beatles or Louis Armstrong and dances, solo. . . . Mrs. Wyatt Cooper, another enormously attractive stander-on-her-head ("I can do it for four or five minutes"), has faith in glucose tablets, Vitamin B-12 shots, and lots of blusher powder when there's a low watermark on her energy reservoir. She often heads for a museum—"looking at things recharges you" or turns on, for immediate pep, the likes of the scores for Mame or Cabaret. . . . Another responder to music therapy, Mrs. Gregory Peck puts on an eclectic stack of records, Isaac Stern to Miles Davis; takes a long run-runwalk-run on the beach with her German shepherds to "absorb the daylight"; reads biographies of 18th- and 19thcentury people. "The idea is to get detached from oneself. To take up with another era refreshes the spirit, obliterates preoccupation with oneself. If you spend too long a time in front of a mirror, you'll find all your energy going into the mirror. A face must be animated, alive. To be interesting, one must be interested."... Pamela Tiffin goes along with Mrs. Peck on music (her de-ruffling music tends to cello suites, string quartets) - and mirrors. "If you look in a mirror too much, you are looking only for an effect. It's what you are thinking that makes you attractive . . . not just your hair or your makeup. Many women with spectacular features don't come over as 'beautiful' because they don't have an interesting interpretation of life." . . . In addition

Looks that can't go out of focus—any woman's luck

It's not by lucking out, but rather by looking out for ways to beat the system that accomplished neatness is accomplished. For the woman who can't wear her hair "small," there are hairpieces to skewer on for height; earrings to add width (flaming away here, the widest earrings in town). There are makeups that fit the face and hold their freshness. There are new nail enamels dedicated to looking fresh throughout the wearing—and even before: the Cremogenized formula of Clairol never separates, even in the bottle. Shade here is Prudish Pink, one of twelve. Earrings by Jane Bolles at Bonwit Teller. Rings by Accessocraft at Altman's.

Hair dressed by Lupe. Camera, clicking away, by Kodak—the new, neater, smaller, clever Instamatic.

C tablet, and emergency Vitamin B shots, Mrs. Leland Hayward swears by this lifter-upper program for a dour New York day. Exercise session with Elizabeth Arden's Miss Craigi ("Craigie tones me up, makes me feel better"). Then to Kenneth's for scalp treatment and massage ("Rita has a soothing personality; gets at the nerve centres and completely relaxes you"). Then to Jackie at Kenneth's for makeup ("If your looks are off the track, leave makeup to the experts"). Away from New York, she counts on, for quick help, a vibrating slantboard and a portable electric hair curler device. . . . Myrna Loy said, "Rest. It sounds simple but my formula for tiredness is complete, utter, soundless, flat-on-my-back rest. If it's a mere half-hour a day, that's my only cure. Otherwise, just exchanging ideas with people, just being with people, I find as revitalizing as anything." . . . Marisol, the artist whose black-haired looks are as striking as her sculpture, said, "I'd go swimming or take a steam bath. No time? I'd go out anyway." ... Mrs. René Bouché likes Évian water, or any good bottled water, inside and out. Drinks it by the quart, makes sure there's some left to spray on her face. On a leery day, when there's a gala on the evening schedule, tries to get everything done in the morning—exercises, the standing on head, the yoga, the walking. At lunch, something to induce a deep natural sleep in the afternoon—an aspirin or a lulling toddy. To liven her face, the pick-up colours are pink or black-and-white, never black. "Streaks in the hair help immensely, too." . . . Young Louise Savitt, whose legs have been numbered among the "wittiest legs" in New York, uses those legs to take her immediately to the hairdresser when she's out of sorts; to her skin doctor for a purging facial; to the park for a hop and skip with her small son; into the ocean, if there's one nearby and the weather is less than outrageous. . . . The extreme good looks of Roberta Peters doubtlessly suffer not one whit from the "training" she is always in to keep on tap the stamina her operatic roles require. Daily regimen begins with a half-mile run around the grounds of her Westchester house. "I rarely miss a day—and when I do I can feel the difference later on. The run sets the wheels in motion." Later on in the day, there's a barbell workout, "especially good for the facial muscles." On those occasions when the strain of work and family responsibilities begins to show, she finds her most effective emergency measure is to lie on a hard floor with legs raised flat up against the wall for about ten minutes. "Recirculates the blood, directs it toward the head. Energizing, beautifying, (Continued on page 150)









Fireburst stripes streaking across crêpe, left—a streamered bow down a bare back, a pointed fall to the ground. Nightdress by Van Raalte, of polyester. About \$40. At Lord & Taylor; Rich's; Burdine's; J. W. Robinson. Drifting out of a Brontë night, above—a brown voile dream sasked in yellow velvet, ribboning over daisy-sprinkled white. Empire nightdress by Arthur Williams for Siren, of Dacron and cotton. About \$15. Altman's; Frost Bros.; Joseph Magnin.











TRICKRY

The joy of the invented objects of François and Claude Lalanne

BY JEAN CAU



art has come to an impasse.

And that it's dying there. Now, François-Xavier Lalanne and his wife,
Claude Lalanne, have come to an impasse. An impasse in Paris. In Montparnasse. Impasse du Robiquet, to be exact. Unlike contemporary art, however, they're not dying there. They live and work there.

"We've always lived in impasses," François Lalanne said. "It must be fate." The studio, on the ground floor, is a chaos. Imagine the den (lighted) of a tramp who collects bottles, boxes, scraps of canvas, screws, nails, locks, wire, bits of metal-everything likely to be carted off in the wagon of a foraging ragpicker who specializes in the trash cans of do-it-yourself tenants. This is the Lalannes' studio. With three people present, it's as comfortable as the rush-hour Métro. "It is too small," Lalanne said, tranquilly. The apartment on the third floor looks as if it had been visited the night before by a housebreaker who, not content to have pilfered everything that was there to be pilfered, had proceeded to ransack the premises, driven mad by the vision of a flock of sheep grazing the dust of the floor and of a young wild boar bearing on his back a bundle of strawberry plants.

"Pretty funny, isn't it—sheep in an apartment? They're mounted on wheels. The heads are sculptured but that's real (Continued on page 145)

This is the spring of contentment for François Lalanne and his wife, Claude, for they have had their poetical objects on view at the Chicago Institute of Art, and they will have these tricks of reality in New York at the Alexander Iolas Gallery, starting April 18. Far left, above, an enormous white pigeon, part of a bed, at a window. Far left, below, a pair of ostriches with a bar in their beaks, watched by the Lalannes. Near left, a flock of sheep, their sheepskin bodies real, and their heads sculptured, filling a room and a hall completely in the Lalannes' Paris apartment.

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VOGUE'S OWN BOUTTOUTE OF SUGGESTIONS, FINDS, AND OBSERVATIONS

Mere he is! The teeny boppers'

real red hero! Mark Lindsay, lead singer with "Paul Revere and the Raiders" and a real red dresser, too. What Mark's got on here: the duds he designs for himself to wear when he's being just—himself. Regard the profile, right—magnificent, the chestnut "George" caught with a white velvet Washington bow, the muslin shirt generously bow-tied and frilled. And below: Mark's white, sable-brown, bowed, leather pants tailleur—and his sable-brown velveteen pants-tailleured friend, Gloria Stavers, editor of 16 Magazine.

Mark designed her tailleur too. Gloria had hers made at her "private couturier," Bob de Miele.

Mark had his stitched up at de Voss, that real red men's boutique in L.A....

Jean's own boutique. And not a moment too soon, at that. You know how we used to have to treasurehunt through all the yummies in Bendel's dig out Jean Muir's truly super designs. Well. Now Bendel's has collected them all in a little second-floor niche. Her shirt dresses are really something—made of heavenly men's pyjama silk. Mmmmm!

"Marems. It's wildly illegal

Of COURSE, but he's trying to think of a way to import them. He's in Morocco right now, and he says they're the next coming thing for New York. And you know how avant and right he was about Pop Art...". Just a dewdrop dropped about a character who's a familiar face in the great big. world of advertising art.... String Quartets. Another antique custom due to be back in fashion, they'll be strumming in the salons—and the saloons, too—because one after another of the big rock groups is getting hung up on Bach movements....

Include Spring. Today, any day in 365 days, they say it with fresh freesia, tulips, hyacinths, daffodils—at MacDonald Forbes, 135 East 56th Street. . . . Or with deliciously damp baskets crammed with moss, ferns, geraniums (below) at The Greenery, 306 East 53rd Street. . . .



It was the coldest day of the winter and



Claude was shooting Candice in the streets. Fascinating to watch the brilliant Lelouch film the last sequences of his "Vivre Pour Vivre"—of beautiful Bergen all muffled up in mink, boots, and a Russian-sable hat.



Paper news.

It feels like a string, it is the colour of string—the cordy kind. It looks as if it's been loosely knitted. But it's really paper. Elisa Daggs has cut it up into little tent-like shifts bound off at the neckline and hem in brilliant purple or twinky green. \$7.50. Bonwit Teller, 5th Ave. at 56th....

Legs. They're almost the best end on fashion today. There is not a leg worth a shake on either side of the Atlantic that isn't shaded with a brilliant stocking... Seen nipping out of La Grenouille the other day—Mica Ertegun in a celery-coloured coat—sprout-green stockings, matching low-heeled patent shell shoes. With her, Chessy Rayner in mint-green suit, bright navy legs, brown patent dolly pumps. . . . Mesdames Rayner and Ertegun find their fun legs at Bendel. Others swear by Lord & Taylor, or Bloomingdale's, or Alexander's. . . . From Paris the report is "Downstairs at Cardin—the stockings are nifty, about fifteen colours, all sizes, and designs really sensational."



CATERINE MILINAIRE

Shorter hair.

For men, it's definitely

the wisp in the wind. Not

cropped, no no, no-but short-

er on sides, considerably shorter

and shaped close in back. Watch

it on any of the great good-look-

ing young men around town-

unbelievably appealing—like a

six-year-old boy-child....

Boutique big business-three gorgeous

addition at 16 East 56th Street, a whole house marvellously lacquered and polished and padded with colours, patterns, fabrics, fantasy—the complete haute plush backdrop for the sort of razzy, racy, good boutique fashion we're used to from Splendiferous. Vignettes scattered around here: left, on a printed flower-topped table a bunch of the dumb-dolly hats that come in every colour, \$20 each; every colour patent

straps, or "bubble gum" buckles; \$17. White felt suit outlined in green braid; \$70. Below: owners Ryan and Goldfarb, decorators Zajac and Callahan, giving a chandelier the once-

pumps with crisscross

over; the main floor opening night—everybody "hatted" by the red, white lacquered lamps. Right: Kit Gill trying on a chiffon tent. \$195.





London: Capes. "Seen everywhereboys and girls not only in military uniforms which are the current rage-but in French policemen's capes. Last Saturday on the King's Road literally every young person was wearing one. The English police are trying to stop it because of the help it is to any criminal posing as a policeman."...



JACK ROBINSON

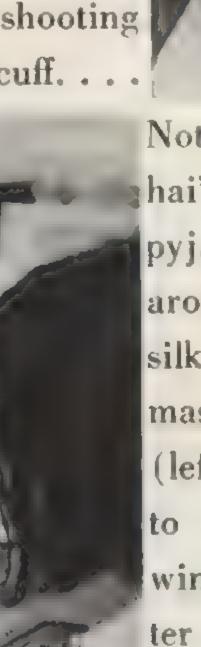
VOGUE'S OWN BOUTIQUE Continued

London: It's still the spot for boutique bunnies to hippity



tiques are even greater as they grow bigger, shift around to new sites. . . . Annacat's is now at 270 Brompton Road and Rory Davis, didn't lose a second skipping in to look, finding just the sort of pretty nifty rags an American living it up in London needs. . . . Like "Piggywinkle," left, little delicate dress, high-waisted, blueprinted, of thinnest cotton

voile—the matching print coat of crunchy piqué with starchy cotton lace collar and cuffs. Feminine but with a flip, like most things from Annacat. . . . Then there's "Marshmallow" (right)—the pants-tailleur gone all melty, in creamy-beige silk, and worn with lacy shirt shooting frills at throat and cuff. . . .



Not to mention. "Shang-hai" (far right)—a slacky pyjama suit to spring around in. Turquoise wild silk. . . . Or the squashy mash of a knock-about hat (left), that's printed piqué to match the "Piggy-winkle" coat. . . . Even better news—all these are in the S'fari Boutique at Bonwit Teller in New York.



Artists paint paper.

you can wear it too! Because Paraphernalia has gotten Larry Rivers, John Levee, modern greats, each to paint a design that's then been hand-screened on paper tenty shifts. After you wear your work of art, you can frame it and hang it on the wall. They're signed by the artists, will cost about \$12, should be in Paraphernalia, 795 Madison Avenue soon....

Where to get fabric shoes cleaned. Lots of ladies swear by a tiny, no-nonsense shop immaculately neat with a reputation for turning out ditto work. They make no claims, only say it's all done on premises, usually takes one day, and costs about \$1. Frank's Custom Shoe Repairs, 1057 Madison Avenue (between 80th and 81st Streets)....

What would you think of knitting licorice sticks? That's what it looks as if Constance Montague's been up to—actually it's shiny lacquery black silk ribbon that Mrs. Montague's nimble fingers have been spinning into an A tunic—great look for dinner over a black leotard. Tunic to order at Martha's, 475 Park Avenue, New York. . . .

daytime clumping when your legs are sheathed in silver stockings.
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JACK ROBINSON

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(Continued from page 141)

sheepskin. They're very comfortable. Got lots of springs underneath. . . . Try one."

Here am I, in Paris in 1967 in an apartment in Montparnasse, riding sheepback and surrounded by lots of other sheep. That sort of thing doesn't happen to a person every day in the week.

"do you suppose people are surprised when they come here and see my sheep?"

"Because a flock of sheep in an apartment is not usual."

The young boar is of metal. And heavy. Actually, it's a real wild boar that Claude Lalanne plunged into an electro-plating bath. Then she plunged the strawberries into the same bath. Then she joined boar to strawberries and "touched the whole thing up a bit."

François Lalanne is thirtynine, He was born in Agen (Lot-et-Garonne). He has the massive, imperturbable, wily head of a South of France ma-

son. A marvellous smile, healthy, friendly, modest-but perhaps not at all modest. The smile of someone who has been very proud, but who is no longer proud because he no longer needs to be. He dresses like a tramp-mason or like an Arab working in the Renault factories who "economizes on clothing." Claude Lalanne looks like a little housewife, but if you notice her hands you see that this housewife will never make the society of manicurists affluent. Let me be clear: Claude Lalanne has very beautiful hands that mess around with art materials and don't care a whit about being kissed.

Lalanne gives a fast account of his life.

"I was brought up by the Jesuits. I spent ten years with them."

"And then?"

"After that I was a painter. Until I was twenty-seven."

"Why did you stop paint-

"Because I was fed up with

"Why were you fed up with it?"

"Because painters bore me."

"And why do painters bore you?"

"Because they are pretentious chattering do-nothings, and because they don't know what to do."

Admirable brevity. I like people to talk like that. I foresee in it the future of a critique of contemporary painting that will not balk at being lucid. Lalanne goes on, since I ask him to. His voice is even, very calm, and echoes a high good humour. He tells me that painting and sculpture conceived as pleasure-giving arts are "cooked." . . . About notions of beauty or aesthetics, he doesn't "give a damn."

"Now tell me frankly, do you know what is 'beautiful' since nothing is sacred anymore? What is beautiful? What isn't? Sainte-Chapelle—is it beautiful or ugly? I've no idea. Are mod-

ern forms beautiful or ugly? I dunno. What's more, it doesn't matter. Nobody gives a damn. Aesthetic ideas today are purely parasitical—"

"But the shock," I say (to say something).

"In front of a contemporary work? That's not an aesthetic shock."

"What then?"

"It's amusing, absurd, different, funny—"

"Poetic?" I venture this gingerly.

"If you like. I call it mad. It makes you laugh."

He has built a rhinocerossecretary. Otherwise known as a Rhinocretary. That way he was sure of not producing anything Louis XV. Or anything Abstract. Sure, then, of being who or what? "I don't know. Sure of being something else." Why should a desk be a desk? Why should it not be a rhinoceros? All one had to do was to think about it, letting manic inspira-

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Extreme Magic

(Continued from page 89)

the seamen know will lure the creature back. Back it comes!— soaring heavenward wreathed in water-spark.

The porpoise guides us along the coast as far as a cave, then turns and seeks the deeper, now darkening outer sea.

Village lamps light the distance; but only Gianni (Agnelli), ever the questing spirit, wants to go ashore. The rest of us have more sense.

WASPS

And anyway, it's my policy to leave heavy sightseeing to others—I've never cared to burden myself with churches and such relics. I like people, cafés, and the stuff in shop windows. Unfortunately Yugoslavia, much as it happily differs from most socialist states, nonetheless is afflicted by that same tristesse, that same atmosphere of empty vistas, of nowhere to go and nothing to do when you get there, that starts just the other side of the Berlin Wall.

As usual in these countries, the store shelves are crammed with merchandise, but none of it is anything you would care to buy, not even as a gift for a cruel stepmother. Occasionally one encounters a street peddler selling pretty-enough native rugs; and if you like liqueurs, the best Maraschino in the world, a masterpiece of the distilling art, is a Yugoslavian creation. Otherwise zero, a shopper's hell.

Nor can we praise the restaurants; as in Russia, the service is very Stepin Fetchit, every meal an endurance test. Dinner at the best restaurant in Dubrovnik is an only so-so affair. And the queer thing is, the quality of produce available in the marketplace is excellent. In the larger coastal cities, say Split, the markets sprawl like immense crazy quilts, a pattern composed of tomatoes and peaches and roses and soap and pickles and pigs' feet and severed carcasses strung upside down. And over it all, over everything, hovers a buzzy, prickly cloud of wasps. These wasps are like a political emblem, a subtly evoked threatthey seldom sting, but one can

not escape them, for they are a constant factor in the Yugoslavian landscape: a part of the air, unavoidable even aboard the "Tritona" where, when we lunch on deck, the wasps dance in a yellow haze above the wines and melon.

SPEAKING OF MELON

Some quite unusual melons were served at lunch yesterday—cantaloupe-coloured, yet spongy and sweet as honeydews. Marella said: "Absolutely divino! I wonder where the melons come from." And pretty Princess Pignatelli, who has spent much of the voyage raptly reading a book called The Big Spenders (by Lucius Beebe), snaps to attention: "The Mellons?" says she. "The Mellons? They come from Pittsburgh."

AN UNPLEASANT FISHERMAN

"A week is enough. Ten days is the absolute maximum," so remarked Stash (Radziwill), referring to the amount of time he considered it possible to spend within the confines of a yacht cruise; and apparently most people in a position to judge second his opinion—that ten days is the limit, regardless of the charm of the company or the fascination of the scenery. But I do not agree with this. To my mind, the longer a cruise lasts the more intoxicating it becomes —a strange drifting awakedream, a drug compounded of sun and motion and floating-by views that both lifts and lowers the spirit into a condition of alert slumber.

Also, I like boat routine. "Tritona" mornings are spent ashore in city-ports or islandvillages; around noon the cast, separated in twos and threes, wanders back aboard, then departs again by various speedboats to isolated coves and beaches for an hour's swim. When everyone has once more re-assembled, we gather on the sun-exposed upper deck for drinks and, for the athletes, a session of exercises conducted by Luciana ("my figure has improved seventy per cent since I started weight-lifting").

Then lunch (Italian chef, lots of great pasta concoctions, am gaining about a half-pound a

day, oh what the hell). And as we start lunch, the yacht sets sail; we cruise all afternoon to our next destination, usually arriving at sunset.

Yesterday, abandoning the languors of a Norwegian-like fjord, we went all together in two speedboats to explore the beautiful waters surrounding a rocky little island. That was where we encountered the unpleasant fisherman.

He was a husky, handsome man, brown and naked except for denim trousers rolled up to his knees; not young—but a youthful fifty. His sturdy little boat was anchored in the cove where we had stopped to swim. He and his crew, three men much smaller than their captain, were ashore building a fire under a big iron kettle. The captain, a cleaver in his hand, was chopping up great hunks of fish and tossing them into the pot.

It was Eric who said why not buy fish from them, so we all swam to the beach, and Eric and I went over to discuss the matter with the fishermen. None of them acknowledged our approach. They just, in a rather eerie way, pretended we weren't there. Finally Eric, speaking Italian, which most Yugoslavian seamen speak or understand, complimented them on their fine haul and, pointing out a particular loup, asked its price. The sullen captain, with a mirthless grunt, replied: "Three hundred dollars." And he said it in English!

At this juncture Marella arrived, and she said to us: "He thinks we are all Americans. That's why he is being so rude." Then, turning to the captain, still unconcernedly preparing his stew, she announced: "I am an Italian."

And in Italian the captain said: "Italians are no good either. Why," he shouted, pointing at the delicious-looking mess simmering in his kettle, "why do you people come here and stare at our food? Do we stare at your food?" He gestured toward the yacht riding at a distance on the ultra-clear sea. "Do we go aboard your fine ship and watch you while you eat your food?"

"Well," said Marella, as we walked away, "the old boy has a

point, you know."

"Personally," said Eric, "I think he ought to be reported to the Tourist Bureau."

SEX AND SIN IN OLD DUBROVNIK

What new can one say about Dubrovnik anyway? It is like some section of Venice drained of its canals and stripped of colour: grey, mediaeval, Italian without Italian brio. In autumn and winter it must, in its emptiness, be most impressive; but in summer it is so crowded with excursion-fare vacationers one can scarcely keep the pavement. And for those holiday-makers the government has arranged a quite startling night life, altogether unlike any this diarist has seen in other so-called Communist countries (which, excepting Albania and China, includes the lot).

Above the city, nightclubs with sea-panorama vistas throb through the night; one in particular, an al fresco affair attached to a full-scale gambling casino, puts on a floor show reminiscent of those erotic hoedowns in pre-Castro Havana. And in fact the star of the show turned out to be that old-time Cuban legend: Superman!

All those who remember Superman from Havana will be interested to hear that his act, which formerly consisted of vigorous sexual intercourse on a brightly lighted stage, has changed: He is now the male section of a dance team. He and his partner writhe around to the banging of bongo drums, gradually removing one another's attire until such nakedness appears that Superman seems ready to go into the routine that once made him so famous: But there it stops. The whole thing is fairly humorous, though God knows the audience doesn't think so: Their response is a kind of stupor, the dazed attention of pimply boys at an Ann Corio exhibit.

TO THE NORTH

Now, leaving the warm moist southern climate, we steam steadily northward into spheres where the air, though it is only late August, trembles already with a beyond-September chill. It is as if a cold crystal ball had

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not breaking any bones.

Shooting in Cotonou and the adjoining towns of Ouidah and Porto Novo lasted a month. Glenville's four indefatigable assistants were young and enthusiastic Frenchmen. Polite at all times, they never forgot to say "S'il vous plait" and "Merci" to everyone. One of them proved extraordinarily patient in the training of a group of sixty children who had to sing a shocking litany praising Duvalier, and which took two long days of shooting. Glenville had to overcome innumerable difficulties with this sequence, which does not exist in the novel, because of the recent easing of tension between the Vatican and the Haitian régime. He solved it by hiring Protestant children and, therefore, avoiding arguments with the local Archbishop, who had to be kept friendly in order to obtain his permission for the use of one of the cemeteries.

Voodoo dancers were available, although there are variations in the Haitian and Dahomean rites. Necessary modifications were put in charge of a young Haitian exile, an expert on the island's customs.

Each actor had some major problem to solve for his assignment. James Earl Jones had to look considerably older than he was. "In this particular case, I had to have my hair bleached and then rinsed with grey," he said. "Spots had to be injected in my beard, too, and I had to spend hours at a ladies' hair-dresser. The humidity does not help."

President Soglo, quickly realizing the advantages to be drawn from the company's presence, facilitated everything. Although Glenville is adamant about not revealing production costs, the film's budget, said to be a little more than seven million dollars, will benefit Dahomey by well over a half million. This, for a poor country with a tiny yearly income, is a bonanza. Rumours went around Cotonou that the extras were grossly underpaid, each only receiving the equivalent of seventy-five cents a day. When I checked, the extras told me the pay was four dollars when they worked during the day and double for the night sessions.

Cotonou's geographical handicap was its flatness. The scenes in which the back hills of Port-au-Prince are part of the action were transferred to locations behind St. Raphaël on the French Riviera.

"One of the most fascinating aspects of this film," Glenville explained one night after dinner, "is the participation of so many distinguished Negro actors in important rôles. The first time, I believe, it has happened on the screen. Graham Greene knows Haitians well as he has visited the island for long periods. In fact, this extraordinary novel is the result of the shock he received during his last trip there, when he realized what horrors the régime had perpetrated on the population. Interestingly enough, it is the Negro in this story who asks the help of the white man to win again his freedom from members of his own race. We have here the black forces of good and evil, symbolized in the different Haitian types, and this group of actors, picked from many lands, is mar-

vellously gifted."

From the United States Glenville rounded up James Earl Jones for the sympathetic rôle of Dr. Magiot; Raymond St. Jacques for the cruel Captain Concasseur; Gloria Foster for Madame Philipot; Cicely Tyson for the young whore; Roscoe Lee Browne for the gossip writer Petit Pierre; and Georg Stanford Brown for Henri Philipot. From London came the South African Zaeks Mokae, who recently appeared with Simone Signoret and Sir Alec Guinness in Macbeth in London; from Senegal, Douta Seck; and from Dahomey, Madame Dossou Yovo, sister of a Dahomean diplomat.

Lillian Gish, who made her first impact on the screen in 1916 in The Birth of a Nation, is not only timeless in her appearance but wisely musters her strength. For the complicated sequence of the execution of three enemies of the Duvalier régime in the cemetery, she and Paul Ford had to stand under the glare of the heavy reflectors from eight at night until six in the morning. While everyone around dropped with fatigue and heat, she never flinched and her expressive face retained its haunting look of dismay and horror.

"When Peter offered me the part of Mrs. Smith," she told me, "I accepted at once. She represents the kind, innocent American woman abroad whose ideals get shattered as the action progresses. I have a strong hunch that this film will be a turning point in film-making, for the story deals, almost like a documentary, with the brutal reality of today. It has a strong, almost overwhelming message." Glenville asked Miss Gish to choose a

wardrobe in character with the part of Mrs. Smith, the Midwestern wife of an apostle of the vegetarian creed. She picked Bergdorf Goodman clothes, but, once unpacked in Cotonou, they appeared a trifle too sophisticated. After several conferences, Miss Gish wore some of her own clothes in the movie. After work she changed into the Bergdorf ones.

When I mentioned to Mrs. Paul Ford how tired her husband must be, she replied, "This is the price he must pay for loving to be an actor. He would not want to be anything else."

As the cameras began to roll again on the scene of the execution, she became very serious. "Have you ever known," she asked, "a film where so many terrible things happen? I am used to Paul's playing in light comedies. Glenville is going to tear the public's hearts to shreds with this picture."

After the final sequence at six in the morning, Peter Glenville, pale and drawn, thanked everyone for his cooperation during the long, exhausting assignment. Then turning to me, he said, "As tiring as night work is, we are not confronted with the constant change in light which plagues our day's shooting. In Africa it is so tricky. The sun rarely comes through the low-hanging clouds until ten in the morning and then may disappear again. A scene must have a continued light and this is a source of constant worry." Before taking leave of his colleagues, he added: "Now have a good rest. If we are lucky, the direct plane from Paris will bring in the rushes this morning, and in the early afternoon we shall take a look at them. Good night, pleasant dreams."

descended, enclosing and stilling the green sea, sky, the growing-greener coast bobbing by: gone is the harsh and stony Montenegrin greyness, the sub-tropic pallor, for now each northward-going day the scene is more fruitful, there are trees and fields of wild flowers and grape vine-yards and shepherds munching close to the Adriatic's edge.

I feel touched by some ex-

treme magic, an expectant happiness—as I always do when that sense of autumn arrives, for autumn never seems to me an end but a start, the true beginning of all our new years.

VENICE DESERVED

And so our voyage stopped in the mists of a Venetian evening. With sea mists blurring the lights of San Marco, and sea

buoys mournfully tolling watery warnings, the "Tritona" entered the saddest and loveliest of cities and anchored alla Salute.

The mood aboard is not all sad; the sailors, many of them Venetians, whistle and amiably shout as they swing ropes and lower launches. In the salon, Eric and Allegra are dancing to the phonograph. And I, huddled in the dark, on the upper deck,

am very pleased myself—pleased with the air's promising chill, and the oily flickering lights, and the thought of an imminent visit to Harry's Bar.

I've starved myself all day because—Oh what joy to step out of the night into the chattering warmth of Harry's Bar and wash down those little shrimp sandwiches with an icy Martini or three!

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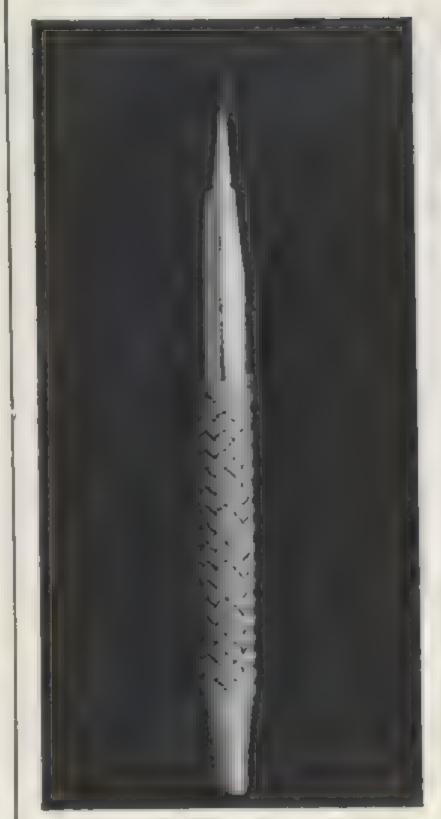




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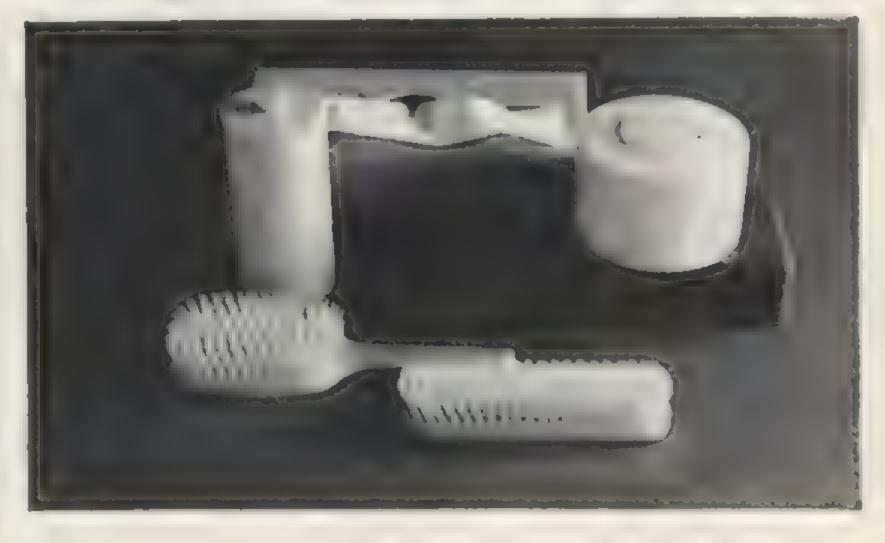


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new ideas in gifts and giving.

and mentally stimulating. Can't recommend this too highly for a tired woman in a hurry." . . . Mrs. William Rayner, Mrs. Samuel P. Reed, and Mrs. Ahmet Ertegun are among the young women who meet several days a week at one or the other's house to exercise under the direction of Marta, their stern Cuban instructor. They each have other suggestions, too, about handling a bleak period. "Never wear black, if your looks aren't in high gear," is a policy of Mrs. Rayner, who finds beige more cheery. Mrs. Rayner leaves dampened cotton pads next to her bed, puts them on her eyes for a few minutes when resting or phoning. Raw vegetables—carrots and celery—are another Rayner prescription for revving up. . . . Mrs. Ertegun likes a lightcoloured skin paste from a woman skin specialist because "it hides." . . . Mrs. Reed downs a Vitamin B pill with sweet, strong tea; then lies down with feet raised high, a refrigerated mask on her eyes. Her "tired" makeup includes an extra dollop of rouge, and white to abolish shadows under the eyes. . . . In lacklustre moments, Mrs. Montague Hackett takes refuge in glasses with tinted lenses—and a hat, if the hair situation calls for one. Ice on her eyelids during her bath helps, too. For the fact that she has a minimum of such emergency days, Mrs. Hackett gives much credit to the Kounovsky exercise studio, in which engaging environs she stands on her head ("Beautifully," remarked an impressed observer) at least twice a week. . . . Mrs. Samuel Peabody switches from her usual bath before breakfast to a shower "on those too-frequent mornings when I look in the mirror and wonder if it's all hopeless." The shower enables her to shampoo, and spanking-clean hair is part of her therapy. An opaque touch-up does good work in the circle department and a last-minute dusting of blusher powder lends an illusion of health. On a Blue Monday, she makes a point of a flattering colour, a different perfume, a wittier coiffure ("for a nervous-making party, I will always wear a dress I've had happy times in before ... very superstitious about that"). But: "The desire and the determination to give the day real value do more for improving one's outlook than hours spent only on one's physical appearance." . . . Mrs. Palmer Dixon, who is also the actress Joan Wetmore, has an uncomplicated retaliatory measure for the peaked syndrome. "I put on a hat with a great big brim. I suppose the lighter the colour, the better." . . . Candice Bergen tries to "rub life" into herself, mentally and physically. Pinches cheeks "to make them feel they are there." Puts cold compresses on eyes, uses drops "if my eyes are fighting each other." Then over face, with special attention to eye area, goes a skin lotion and a cover-up cosmetic, both from a chic firm which delivers its good goods person-to-person. "When you're feeling underground, you have to outwit the circles. Smile, smile, smile—that makes them disappear. Inform yourself that you're going to be great. And act accordingly." . . . Eating a lot, resting a little, and listening to flamenco and

mariachi music does the restoration job for Mrs. Pasquale De Cicco.... The splendid contemporary design of Mrs. Raymond Loewy owes something of its sleekness, apparently, to isometric exercises. Isometrics work better for her, Mrs. Loewy said, than active exercises. Part of her perk-up agenda is performed by an electric massager from France, an item with rotating balls that she slides over her, face through feet. . . . Dina Merrill takes a nap, preperformance, if there is time. Otherwise, she fizzes up with a cold shower ("but that's a desperate measure"). As a pick-up, unflavoured gelatine. "I put it in a glass of juice, hold my nose, and down it goes." . . . What little get-with-it secrets are harboured by those interesting women who decorate the television screens with looks as unflaggingly sharp as their acumen, no matter WHAT? Aline Saarinen, whose televised reviews of art and the other arts are delivered with consistently pretty composure, said that an off-day sends her running to the hairdresser. "Hairdressers save one from psychiatrists and other evils." She considers any sort of change in a look a refreshment. Different coiffure. New lipstick colour. "Absolutely the greatest thing for morale is perfume. What it does for you at five o'clock is worth a million dollars." . . . Nancy Dickerson, NBC's beautiful Washington correspondent, said, "When I'm tired, I either go to bed, take a Martini, or play tenniswhichever is most readily available. . . . Since I was born tired, I've become quite used to the situation, but I never mention it. It's too tiresome to do so." . . . Barbara Walters manages to cover every night the theatre, movies, and books that she discusses every morning on the "Today" show—and still report to work at 5 A.M. and go on the air at 7 looking remarkably attractive and as well put together as a precision instrument. "Cat naps," she said, "save my life. They recently put a couch in my office for me to rest on after the show. Home in the afternoon, I manage to get another hour or two of sleep." . . . She attributes the fact that she has never missed a broadcast for being sick to ascorbic acid pills—and orange juice. Once, thinking she was allergic to it, she stopped the orange juice for a while. Got a terrible head cold. That did it. . . . Lauren Bacall admits to no doldrum tricks. "I hide," she said with Bacallian husk. "I try to muddle through as best I can and hope no one will notice." . . . But one International Élégante, known for her indefatigable chic along with a thousand other talents, was willing to disclose an energy secret, this simple yoga exercise. Sit on the floor cross-legged, back straight, body relaxed, left hand on left knee. With right hand, close right nostril, inhale with left nostril. Close left nostril, and hold. Release right nostril and exhale through it. Left nostril still closed, inhale through right. Close both nostrils and hold. Expel air through left nostril and start again. You will feel the circulation coming into your eyes, the entire face lifted up. "But never do this at bedtime," she warned. "It is much too stimulating." . . .

(Continued from page 145)

mon sense. Which is what Lalanne did. Why should a bed look like a bed and not some enormous white pigeon? Why should not a bathtub have the shape of a hippopotamus? Why should not humour and inventiveness (and poetry?) enjoy mating an ex-bathtub with a hippopotamus, and why should not the fruit of their union be a Hippopotatub? Why should not a bar have the shape of a tortoise?

"It'll be operated by remote control. It'll raise its shell to offer drinks, ice, glasses. It'll circulate among the guests, make the rounds, and if it comes to a guest it doesn't like, it will pull in its head. . . ."

A very intelligent tortoise. As intelligent as the "bachelor furniture" in the form of a canvas cricket lacquered green, nickel-plated, and equipped with phonograph pickup, refrigerator, book shelves, and record file. The Lalannes despise the functional.

"Functional means the object's been designed to pander to laziness, apathy, brute comfort.... It's sinister."

When François and Claude Lalanne talk, they do not prophesy, pontificate, or philosophize. This is restful in an era when too many painters and sculptors and musicians and writers seem to have been endowed with speech only to spout gibberish that is designed to erect a screen of words before the nothingness of their work. The Lalannes tell you, simply and crisply, that they began by doing interior decorating and "special effects" to earn a living.

"Then there was a choice—either to be commercial decorators or artists who produce one-of-a-kind objects."

But why the rhinoceros-secretaries, the tortoise-bars, the jointed tables? Because they are one of a kind. Because the client does not meddle. Because the artists are not sucked up by industry, do not have a controlled output, and no orders from a manufacturer who would like to "reproduce."

What else?

"Maybe also because technique fascinates me—and I'm homesick for the useful."

"Useful?"

"Useful, not practical. They're not the same thing. For example, I would like to build a house. Do everything myself—walls, furniture, locks, everything. To show that one can demolish all these notions about furniture, chandeliers, everything. And it would still be a house I'd live in. By the sea, if possible. In the cove nearby, I'd build a boat that was a fat rabbit. It would ride well in the water, and it would propel itself by its rear paws."

Claude nodded in sober approval.

At the Lalannes' you drink coffee and red wine. You crack almonds. It is Alice in Lalanneland. Rabbit-boats. Barbecueharmoniums. Fish knives—the blades are electroplated flower petals. Forks are decorated with dragonfly wings and the handles are shaped like birds' claws. The world's off its track; it slips through my fingers, eludes my reason, habits, all my lazy ways.

Poetry explodes its joyous firecrackers around me. I'm not afraid. Farce, high spirits, joy, and poetry, if that means playing tricks on reality, surrealizing it, detouring it from its stupid obstinacy toward being really real, whirl about in this house. François and Claude Lalanne are happy. They invent objects, concoct outrageous tricks with materials, play pranks with the archetypes inscribed in the philosophical heavens. Plato must be being driven out of his wits up there. Or maybe he's enjoying it. Or telling himself that so long as there are Lalannes on earth, Alice will go to them and ask them to take her by the hand and open the doors of their wonderland to her.

TRANSLATED BY ADRIENNE FOULKE

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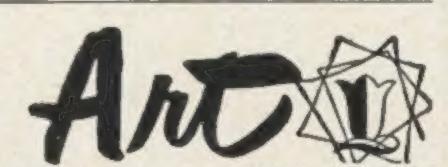
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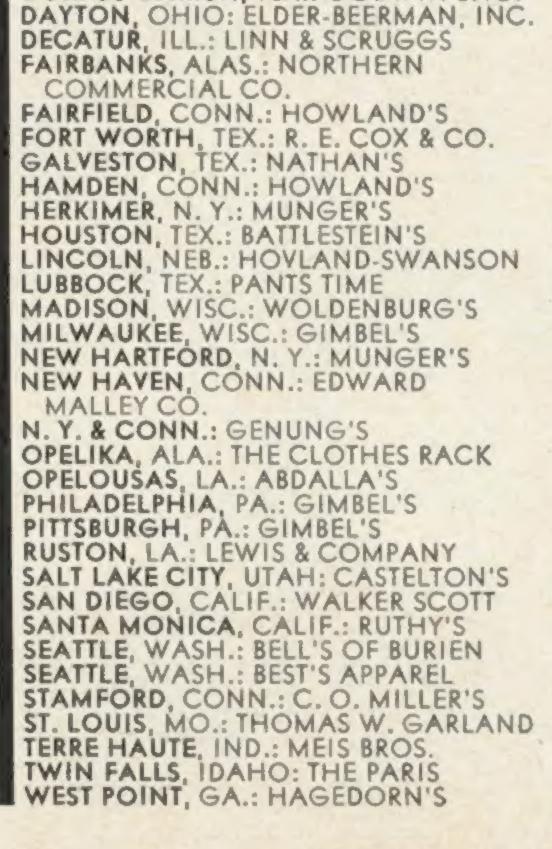
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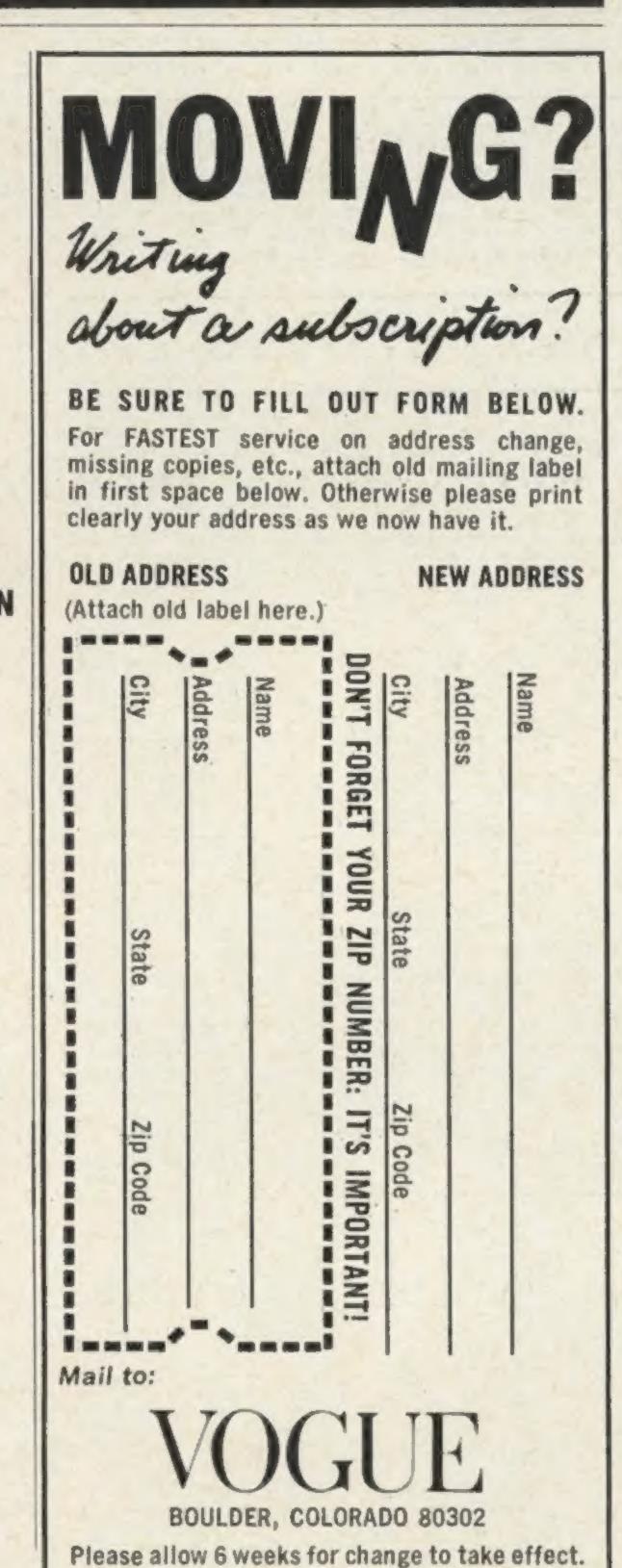
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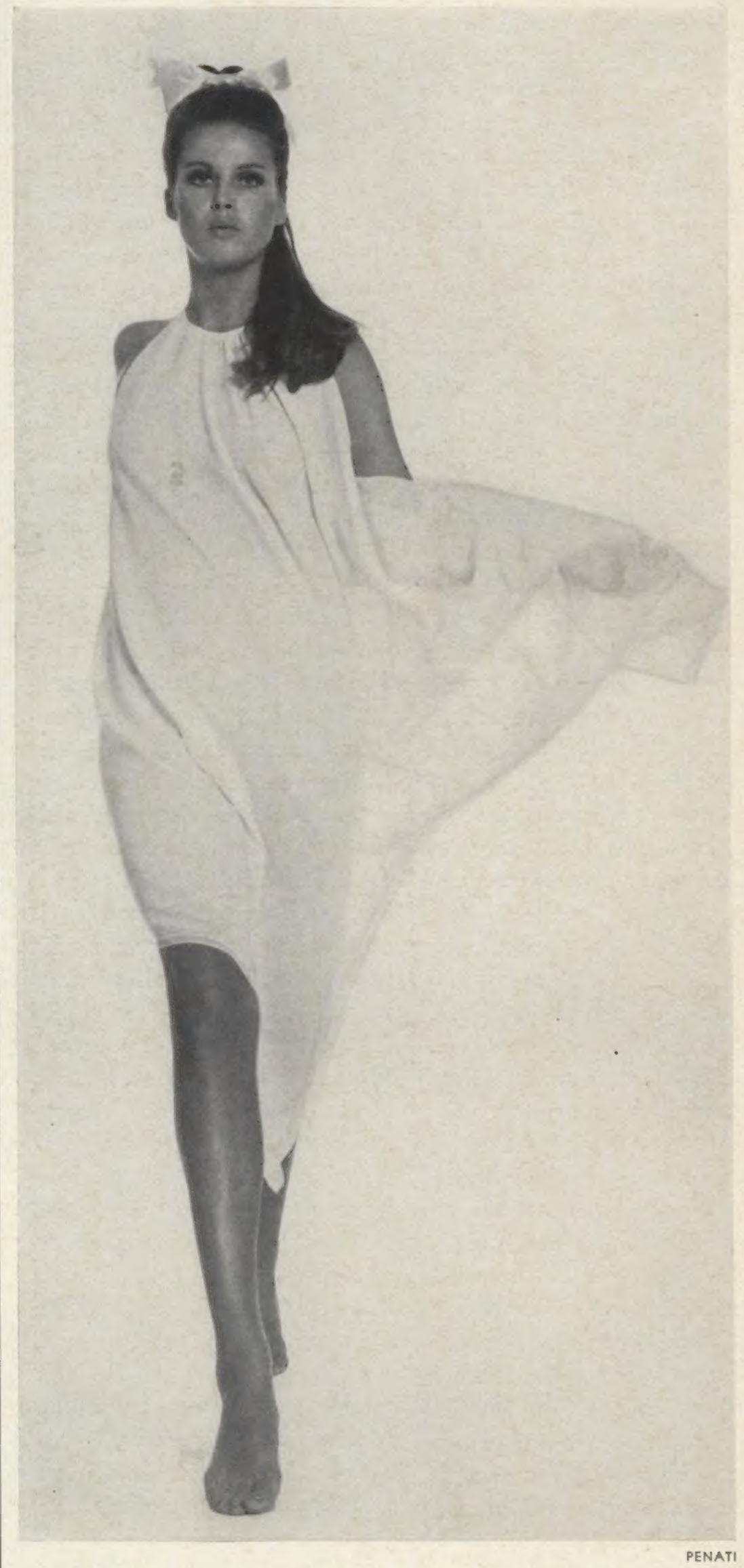
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